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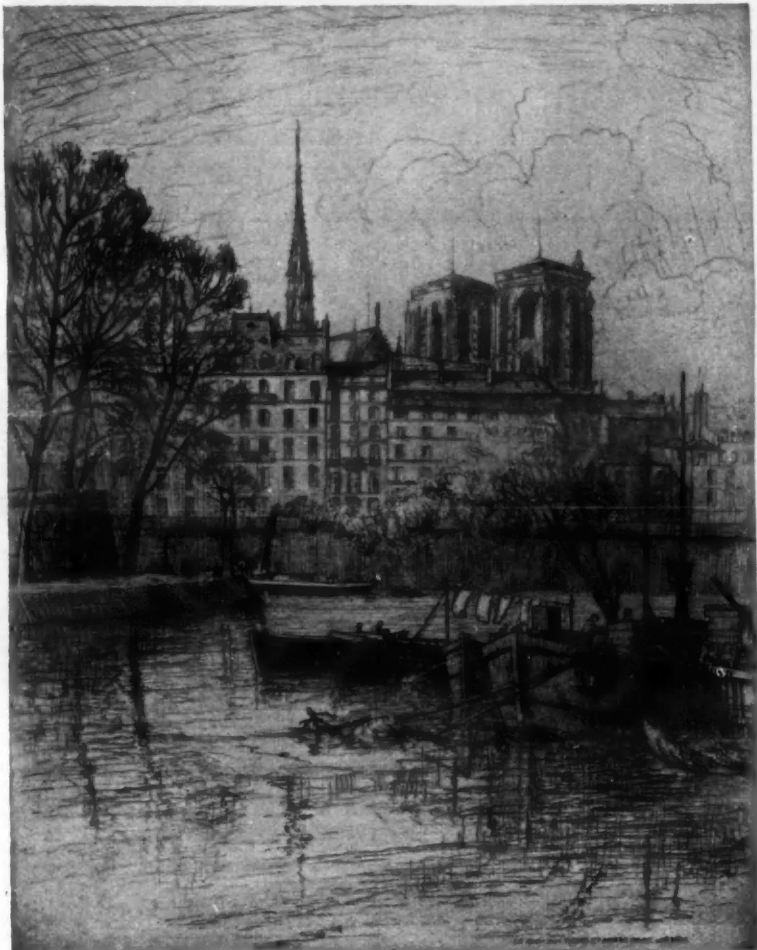
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## To Be Seen at the Decorative Arts Show



"LE QUAI AUX FLEURS AT NOTRE DAME"

By CAROLINE ARMINGTON

Caroline Armington will exhibit an etching, a river Seine subject, in the book section of the Decorative Arts Exhibition. Although a Canadian by birth, Mrs. Armington, who lives in Paris, is a member of the Chicago Society of Etchers and the California Society of Etchers. She is represented in various galleries, including that of the New York Public Library.

## A Bellows Painting for Carnegie

"Ann in White" has been purchased by the Carnegie Institute from the estate of George W. Bellows. This painting was exhibited in New York in the Rehn Galleries last year. It was done in 1920, and shows a woman in white seated on a porch, with a glimpse of landscape at the right.

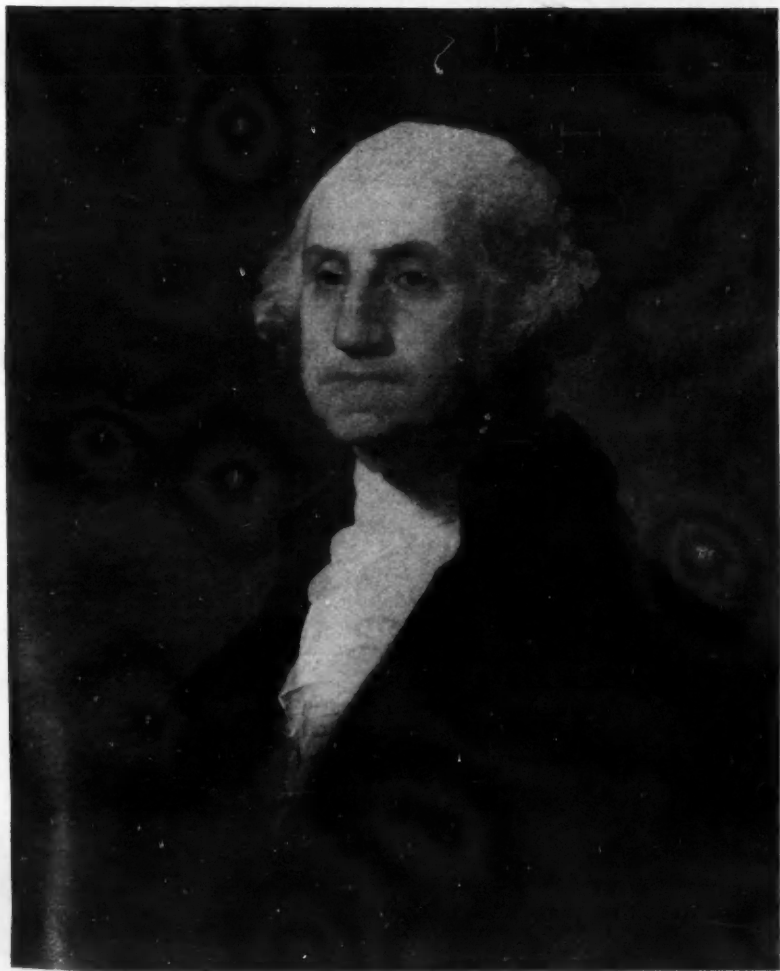
## England May Lose Leighton House

LONDON—Up to the present private benevolence has maintained Leighton House, with its Arabian Hall and exotic decorations, as a monument to the late artist. But this is no longer possible, and unless the Kensington Borough Council can find means to maintain the property, it may be lost to the nation.

## Gives a Stuart "Washington" to England

This picture, known as the Pinckney portrait from the well-known Southern family of that name, has been presented to the National Portrait Gallery, London, by Edward S. Harkness. In the

It hangs in the best position in room 12 and has for company four other portraits by Stuart, among which are those of Benjamin West and Mrs. Siddons, together with portraits by Reynolds,



THE "PINCKNEY PORTRAIT" OF WASHINGTON By STUART

opinion of Jone I. McGurk, the authority on early American art, it is one of Stuart's best works.

Romney, Gainsborough, Lawrence and contemporaries. This room contains the most valuable portraits in the Gallery.

## GREAT NEW MUSEUM FOR LOS ANGELES

Edifice of the Museum of Science, History and Art to Be More Than Doubled at a Cost of \$900,000

LOS ANGELES—Contracts for the concrete work and interior finish of the addition to the Museum of Science, History and Art, now being erected by the county at Exposition Park, have been let, and work on the building, representing an expenditure of \$900,000, will be rushed to completion. It is expected that the edifice will be ready for occupancy about July 1.

The first unit increases the size of the institution about two and a half times; and plans for this unit, prepared by the Allied Architects' Association, call for a modern and complete building. Eight members of the association toured the United States, visiting the principal museums, to study the latest methods of museum construction.

The unit under construction will be typical in design of all later units to be added. Complete plans for the structure call for a building 684 feet in length, with a width of 469 feet. Plans have been so prepared that all future units may be added without disturbing buildings already erected.

The present unit will be four stories in height, and a basement, also to be used for exhibition purposes. Until the final units are erected, the exterior will be of concrete, but it is planned eventually to face the entire exterior with stone.

## Scotland's Gallery Buys a Gauguin

LONDON—Last summer there was exhibited at the Leicester Galleries Gauguin's "Vision After the Sermon," belonging to Sir Michael Sadler, and painted in 1888. This work has now been bought by the National Gallery of Scotland. It conjures up a vision of Jacob's struggle with the angel, as it must have appeared to the Breton peasants after having listened to the priest's discourse on the subject. The whole is pervaded by the spirit of the stained glass of the church in which the experience takes place.

## The Messrs. Bottenwieser Sail

Messrs Paul and Rudolph Bottenwieser, Berlin art dealers, who had been in New York for three months, sailed on the Olympic last Saturday for Germany. They will return here in the autumn.

## Exhibit in Paris of Durer's Engravings



"ST. EUSTACHE"

By DÜRER

Courtesy of M. Marcel Guiot

PARIS—The exhibition of Dürer engravings which is now taking place at the Marcel Guiot Gallery will certainly count among the most important artistic events of the year. The work of the Master of Nuremberg, engraven on copper, is represented almost in its entirety by a hundred etchings and engravings of exceptional quality. When it is remembered how rare it is today to procure good proofs of Dürer it is easy to realize the difficulties encountered by M. Guiot in assembling such a representative series of proofs, three-fourths of which form part of his own private collection.

The particular interest of this exhibition consists not alone in the opportunity it gives us of admiring the work of the master engraver, but also in the opportunity of seeing it for the first time arranged in chronological order. It is thus possible to follow its development from the first prints, which, in spite of various influences, bore the imprint of his personality. He still handled rather clumsily the engraver's tool when in 1495 he executed "Le Violent," his first plate.

His originality is already dawning in "A Peasant and His Wife," it increases in "The Assembly of Warriors," is very decidedly confirmed in the landscape and the little buildings of the "Prodigal

(Continued on page 5)

## Louise Upton Brumback Depicts Beauties of Gloucester



"ROCKY NECK"

By LOUISE UPTON BRUMBACK

Among recent pictures now being exhibited by Mrs. Brumback in her studio and residence at 7 East 12th St. is this painting of a harbor scene in Gloucester.



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PRENDERGAST'S ART  
SHOWN IN MEMORIALWork "Rich in Inventiveness, Per-  
sonal to Highest Degree, and Rare  
and Exquisite," at Kraushaar'sThe memorial exhibition of paintings  
by Maurice Prendergast at the Kraushaar  
Galleries, in which forty-four oils  
and ten water colors are shown, repre-  
senting his work from 1902 up to his  
death a year ago, makes a contribution  
to American art which few of our coun-  
trymen have ever equaled.These paintings leave one with a con-  
viction, which one seldom feels about a  
contemporary, that here is a rare and  
exquisite art, personal to the highest  
degree and rich in inventiveness, which  
will have a high place in even the most  
selective history of American art.The exhibition has great variety;  
chronologically it starts with the Venetian  
water colors of 1902, passes through  
the gay little Paris sketches, and in-  
cludes an early oil which contains the  
promise of his later style, a picture  
called "When the Pretty Ships Go By,"  
in which one finds the motif of harbor,  
bank and people which in time became  
so pliant and complete an expression for  
his fertility of design and his sensitive  
color. Other unusual subjects are two  
portraits, one of a boy and one of a  
little girl, which are by no means "typ-  
ical," and there is a gloriously pagan  
"Edge of the Grove" which is dashed  
off with a fine impetuosity.Five paintings are loaned by the Phil-  
lips Memorial Gallery; the rest are from  
the estate, and include many that have  
never been shown before. The most re-  
cent of all is the "Arcadia," in which  
the figures are much larger than in the  
rest of his paintings of the individual  
Prendergast type, filled to overflowing  
with people, not individuals, but simply  
humanity, color, life, and movement.  
The variety of design, of feeling, of  
beauty of arrangement and color in "Ar-  
cadia," in "The Inner Harbor, Salem,"  
in "The Headland," in the bathing fig-  
ures on the beach, in the group of  
women with swans, are beyond praise.  
There are also several flower subjects,  
and with these the exhibition becomes a  
complete record of his art. —H. C.

## Screens by Barry Faulkner

Mrs. Marie Sterner is showing four  
painted screens by Barry Faulkner at  
the Jaques Seligmann Galleries  
through the month. This is the first  
time that the artist has exhibited any  
work in this particular medium, and  
it proves a distinct talent in this di-  
rection.Four screens are shown: "Bur-  
gundy," "Autumn in Virginia," "The  
Village Squire" and "Robin Hood,"  
each showing a special decorative  
treatment and color scheme. The  
"Robin Hood" is a four-fold affair,  
with picturesque figures and richly fo-  
liated bits of Sherwood Forest deco-  
ratively distributed over the blackground. These panels are full of  
movement and humorous incident,  
carefully developed and wholly within  
the compass of the allotted space."The Village Squire" is similar in  
tone and color. Under the very spread-  
ing elms the village townsfolk are  
seen in friendly concourse; here, too,  
the sky is black and makes an excel-  
lent foil for the very harmonious  
greens of the quaintly developed  
foliage.The "Autumn" screen is from the  
collection of Mrs. E. Henry Harri-  
man, and is lighter in key than the  
other two. Here the incidents of the  
harvest and the chase are amusingly  
deployed over tawny rolling coun-  
tryside, and among the thick, bushy  
clumps of russet and red trees the  
pink-coated huntsmen are seen wend-  
ing their way, while the farming folk  
are busy with the crops. In the  
fourth, which is an eight-fold screen,  
Mr. Faulkner has kept the whole mat-  
ter very pale on a gold ground, and  
the concept of winged maidens bring-  
ing down the fruit of the vine to  
waiting patrons is amusingly carried  
out.This muralist has adapted his large  
talents to screen scale with success;  
his coloration and design are richly  
contrived, and among the most inter-  
esting exhibitions of the month the  
Faulkner panels take a conspicuous  
place. —R. F.

## Henry Eddy's Landscapes

The particular quality which distin-  
guishes Henry S. Eddy's present ex-  
hibition of paintings from Connecti-  
cut, Nantucket, and Charleston at the  
Babcock Galleries is his growing com-  
mand of color. The Connecticut lan-  
dscapes have an enamel-like beauty of  
surface that makes such subjects as  
the blue-and-green "Twilight in the  
Connecticut Hills" refreshing. "The  
Lower Pasture," a harmony in limpid  
greens, is pervaded with a serenity  
which discloses the artist's close ac-  
cord with the spot."Ann's Garden" is a weaving of the  
sunny hues of two profusely bloom-  
ing flower beds which make an ever-  
margin on either side of a flagged  
garden path—a picture whose charm  
is in its simplicity.The Nantucket subjects have run-  
ning through them a thread of silver  
gray which makes them subtly a foil  
for the richer color of the Connecticut  
landscapes. The schooner setting out  
to sea which he calls "Wings of the  
Morning," the town seen from across  
the moors, and the boats at their  
wharves are painted with an enthusi-  
astic response to the maritime tang of  
a unique little island."St. Michael's Church, Charleston,"  
is a street scene with the church tower  
dominant which captures the leisurely  
charm of the historic old city. The  
exhibition is one of greater variety  
than Mr. Eddy has given us before,  
and it is easily his best. It will con-  
tinue through Feb. 28. —H. C.

## Louise Brumback Exhibits

At her Twelfth Street residence,  
Louise Brumback is holding her first  
exhibition of paintings in some time.  
She is a vigorous landscapist, follow-  
ing no particular school or sect, work-  
ing out her pictorial problems within  
the enclosure of her own studio, and  
often reaching interesting and worth-  
while conclusions. Most of her work  
is based on subject matter gleaned  
during summer months on the Glou-  
cester shore, where she is president  
of the Gloucester Society of Artists.Mrs. Brumback's talent is all for  
big, generous effects, and whether it  
be the upstanding granite cliffs and  
the pounding sea, or the glowing, top-  
heavy dahlia from her garden on the  
hill, she attacks her canvases with the  
same broad vision. Working so strict-  
ly along experimental lines, there is  
bound to be a decided difference in  
the canvases, some more convincing  
and coherent than others.In a distant view of Gloucester,  
where the roofs and steeples of the  
town are shown purple-ridged againstthe sky, the artist has kept a fine  
unity of color and brushmanship go-  
ing throughout the whole perform-  
ance. A large sunset piece, with set-  
ting orb and attendant clouds streaked  
in with deep red color, is not one of  
Mrs. Brumback's best. A few well-  
handled water colors of similar sum-  
mer subjects show a fine talent in this  
medium, one which could be taken to  
much further conclusions. —R. F.

## Lovet-Lorski at Reinhardt's

Boris Lovet-Lorski is at the Rein-  
hardt Galleries with a group of por-  
traits and symbolic sculpture that is  
the first decisive Russian note in this  
season's sculpture shows. Unfortu-  
nately, all his work is seen in dead-  
white plaster, which gives a decided  
monotony and chill to the exhibition,  
but, despite this handicap, his decided  
talent for symbolic and stylized com-  
position is clearly made manifest.The portrait heads, conceived well  
under life-size, are less interesting  
than his symbolic pieces, though the  
bust of Lillian Gish as she appeared  
in the film, "The White Sister," is a  
thoughtful and sincerely felt likeness.  
The groups which Mr. Lovet-Lorski  
titles "From a Cycle of Sorrow" are  
the *pièces de resistance*, however.  
Here he has combined his long, lithe  
figures in rhythmic groups which are  
indeed spirited and original. He em-  
ploys a wing motive with fine effect,  
giving sharp angular contrasts in this  
way to the rippling forms which he  
uses so often.A single figure with a hammer,  
called "Fall Hammer! Fall!" is dra-  
matically conceived, as is his "Rebel-  
lious Soul." An elaborate foreword  
to the catalogue tells of the young  
Russian sculptor's enthusiastic adap-  
tion of American ideals. This exhi-  
bition is the first to be held under the  
direction of Adeline Lobdell Atwater,  
who has recently joined the Reinhardt  
Galleries. —R. F.

## Decorative French Paintings

An exquisite group of decorative  
French paintings of the XVIIIth cen-  
tury, including the works of Watteau,  
Huet, Natoire and Fragonard, at the  
Wildenstein Gallery, presents an un-  
usual opportunity to observe this gra-  
cious and charming phase of French  
art.At perhaps no other period did the  
painter ever give his art so whole-  
heartedly to the purposes of wall de-  
coration; one cannot imagine that "self  
expression," light and air effects, "sig-  
nificant form" or any of the pursuits  
of later generations could have had  
much weight with these men, to whom  
the evolution of a light and pleasing  
pattern harmonizing with a definite  
interior was the sole end in view. The  
very limitations which they accepted  
directed all their inventiveness into  
definite channels, producing such in-

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188, Brompton Road, London, S.W. 3viting designs as the oval medallion  
by Jean-Baptiste Leprince.Natoire's "Nymph in a Landscape"  
and a "Slumber of the Shepherdess"  
of the school of Boucher are over-  
door panels which companion each  
other sympathetically. There are four  
overdoors in grisaille representing the  
seasons which are attributed to Huet,  
Watteau's three panels with charming  
little figure groups, and Fragonard's  
"L'Hiver," which was formerly in the  
French Embassy in Vienna, as repre-  
sentative of the remarkable quality of  
the exhibition. —H. C.

## Frieske at Women's City Club

Frederick Carl Frieske's figure paint-  
ings and flower pictures are hung for  
the current period in the lounge of the  
Women's City Club, 22 Park Ave. The  
exhibition is by courtesy of the Mac-  
beth Galleries, arranged by the commit-  
tee on art exhibitions, Miss Clara T.  
MacChesney, chairman.

(Other art reviews on page 4)

## Old Masters

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### SOME FIRMS TO SHOW SEPARATELY ABROAD

United States Will Thus Not Be Entirely Unrepresented in French Exhibition of Decorative Arts

PARIS—The non-participation of the Americans in the Exhibition of Decorative Arts is still causing much ink to flow. In a recent letter addressed to *Le Temps*, Mr. Chauncey J. Hamlin and Mr. Charles R. Richards—the president and the director of the American Association of Museums—have set forth the reasons for the abstention of the United States Government.

"Decorative art," they say, "as conceived in the modern spirit, is, to all intents and purposes, not represented in the United States, and the number of industrials capable of sending exhibits to Paris in the shape of specimens of the new art is infinitesimal. In these circumstances it did not seem possible to the Department of State at Washington to accept France's invitation, nor even to put the question to Congress. Nevertheless the initiative taken by France has been highly appreciated and will be followed with the greatest attention, and a great number of artists, manufacturers and private persons intend to visit the exhibition and profit by its instruction."

It is, however, believed that a number of American manufacturing houses, while not in any sense posing as official representatives of the United States, will apply for stalls in the exhibition at which they will present their specialties, and among them on hears of certain American publishing firms. Representatives of the latter are reported as having lately been in Paris making the necessary arrangements for demonstrating their methods of binding and illustrating books.

Among the proposed exhibits to be submitted would be also specimens of printed materials, stencilling, and wall-paper designs for house decoration. Negotiations have been entered into with the exhibition directors with a view to the admission of American exhibits in this unofficial way, but it is rumored that such negotiations have been abortive, the reason given being the decision of the United States government not to participate officially.

But even if this prohibition is actually persisted in, it need not prevent Americans from presenting their goods in demonstrating their methods in other premises in Paris, a mode of procedure which would involve far lighter expense than the sending of specimens to the exhibition itself, and would furthermore insure the examination of them by the visitors who will flock into Paris.

It is, however, doubtful whether these attempts will bear fruit unless a serious collective effort is made. The time is slipping by, and the difficulty of finding suitable premises in Paris will not be one of the least obstacles to overcome. One of the officials of the American Chamber of Commerce, when questioned by me on the subject, replied in a very evasive manner and gave very little encouragement. In my opinion, the wisest thing for the Americans to do is to come to the exhibition in a spirit of investigation, and see what the other countries are doing, and then, if this question interests them, prepare themselves for the International Exhibition of Modern Decorative Art which is to take place in Brussels in 1930.

—H. S. C.

#### An American Firm to Exhibit

A copyrighted cablegram to *The New York Times* says that, after all, American art materials will be shown at the Paris display. Included will be silks from Cheney Brothers, an international firm, the designs of which were based on the inspiration of Edgar Brandt, famous French iron worker. M. Brandt designed and

### Susan M. Ketcham's Portrait of Mother



"PORTRAIT OF MY MOTHER"

By SUSAN M. KETCHAM

There is a movement under way to present this portrait by Miss Ketcham to the John Herron Art Institute in Indianapolis, which is the artist's native city. Jane Ketcham, her mother, was one of the pioneer citizens of Indianapolis, her husband being the first treasurer of the state. The painting is valued at \$2,000, and subscriptions are being sent to Mrs. Rena Tucker Kohlman, care of the Milch Galleries, 108 West 57th St., New York.

Miss Ketcham has long been identified with the Art Students' League, of the board of control of which she was for many years a member. This por-

trait was one of the noteworthy paintings in the recent exhibition celebrating the League's fiftieth anniversary. It was first shown in the Chicago World's Fair, and later at the Fine Arts Building in New York on the occasion of the exhibition to celebrate the return of "The Ten" to the National Academy of Design.

It was shown a third time in the old National Arts Club building on 34th Street in the Woman's Art Club's annual exhibition. William M. Chase was heard to express his approval of the portrait, remarking that he "would like to own that picture."

made the monumental iron doors of the Verdun war memorial. Thirty designs inspired by Edgar Brandt's work are embodied in 2,500 yards of printed silks, tinsels and cut velvets in a hundred colors. The designer is Henri Creange, who is of Franco-American origin and is art director for Cheney Brothers.

#### American Commission Is Named

WASHINGTON—It is announced that Secretary Hoover has designated Professor Charles R. Richards chairman and Henri Creange and Frank G. Holmes members of a commission to visit the International Exposition of Modern Decorative and Industrial Art at Paris from May to October and to make a report on such of its features as may be of interest to American manufacturers.

The commission will establish headquarters at 2 W. 46th St., New York. When the members go to Paris they will be accompanied by representatives of industries in which the art element is prominent, including costumes, textiles, jewelry, silver lighting fixtures, builders' hardware, furniture, wallpaper, glass ceramics, graphic arts, decoration and construction.

#### A Painter Making Wax Figures

LONDON—The artist, James Pryde, is reviving the art of the wax figure and bringing to his work the same sense of the gruesome that animates his painting. He is taking Dickens' characters for the most part as his theme.

### GERMANY IS STIRRED BY PROFESSOR POPE

American Educator's Article on Need of a Museum of Islamic Art Creates a Sensation in Art Circles

BERLIN—The article by Professor Arthur Upham Pope recently published in *Museum Work*, dealing with the question of the Islamic Museum in Berlin, created a great sensation in Germany.

Art magazines and newspapers are commenting on the fact that the Harvard professor emphasizes the absolute necessity of an Islamic Museum in Berlin to house adequately the unique and priceless objects which are at present scattered in divers buildings and museums of the town. Professor Pope and Dr. Phyllis Ackermann have been studying the Islamic collection in Berlin and were greatly handicapped in their investigative work by present conditions.

Your correspondent had an interview with Dr. Von Bode, who expressed his great satisfaction about Professor Pope's article, which is a strong backing for the carrying through of his ideas and plans. In 1922 the ministry declined the 3,000,000 marks, the result of Dr. Von Bode's book auction sale, which he offered for the completion of the Islamic Museum, and the same thing resulted in 1923, when the money presented to Dr. Von Bode on the occasion of the fiftieth anniversary of his appointment to the Kaiser Friedrich Museum, and destined for the same purpose, was offered.

The minister for science and instruction, Dr. Becker, holds the opinion that Asiatic art, and especially Islamic art, forms a by no means independent entity among ancient styles, but derives obviously from Hellenistic art. The installation of a special museum for Islamic art would thus be contrary to historical facts. This theory was much criticized by scholars and investigators of international reputation, and, moreover, does not solve the urgent problem of sufficient room to install the collection of Asiatic art properly for the benefit of foreign and domestic investigation.

Why not use the building formerly destined and especially built for this purpose, which is nearing completion? We hope to see common sense triumph over theories and controversies.

—F. T.

#### Epstein Carves Memorial to Hudson

LONDON—Jacob Epstein has retreated to the country to carry out his memorial to the naturalist-writer, W. H. Hudson. This is to be erected in Hyde Park during the early part of the year and is to represent a wood spirit who haunts the forest with the idea of protecting the birds and beasts from the depredations of man.

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### VIENNA TRIES TO AID STARVING ARTISTS

Among the Various Plans Is to Teach Many of Them in Workshops to Enable Them to Make a Living

VIENNA—Austria, which was but temporarily relieved by an international loan, is compelled to take measures against the tragedy of starvation and misery among her artists. Statistics prove that the 6,000,000 inhabitants (instead of 50,000,000 before the war) are unable to give work and bread to the great number of artists in the country.

In Vienna 1,600 artists have made their home, which means one artist in every thousand persons. Naturally, most of them are in a state of destitution. A proposition was made to impose in Vienna a tax of 1,000 paper crowns (about one cent) per head, which would suffice to support 140 artists. In compensation every inhabitant would obtain the right of free admission to the numerous art exhibitions of the town.

A plan to reorganize the art teaching at the Academy of Fine Art has also been advanced. The maintenance of this school is extremely costly and should be changed into the simpler and more effective instruction in work shops, similar to those of the Middle Ages. It is said that a closer contact between teachers and pupils would result and that the study of skillful and exact handwork would be enhanced.

—F. T.

#### Faure Is Voted the Greatest Critic

PARIS—The review *La Peinture* asked its readers to designate the most eminent living critic of the fine arts. As a result of the referendum, Elie Faure received the largest number of votes.

### INDEPENDENT SHOW IN LONDON IS FREE

Society Headed by Frank Brangwyn Desires to Encourage Purchase and a Love of Art by the Majority

LONDON—The Society of Independent Artists, under the presidency of Frank Brangwyn, is adopting the unusual policy of charging no entrance fee to the public at its new galleries in Oxford St., being convinced that in so doing it is wisely encouraging purchase.

At the same time what it will encourage will, of course, be the habit of visiting picture shows among a stratum of people who would probably otherwise not dream of entering one. In that way the picture-buying public must inevitably be extended. A feature in the present exhibition is the preponderance of works that suggest themselves as suitable, not so much for the private home as for the decoration of an office or place of business, and it is anticipated that before long an impetus may be given in this direction.

Possibly ere long we may have our railway carriages hung with works of art, for Queen Mary has given a lead by recently buying four seascapes by Montague Smythe from the Pastel Society's exhibition and directing that these be hung in her private compartment on the London and North Eastern Railway.

—L. G. S.

## XVIth CENTURY PERSIAN & SPANISH RUGS

GOTHIC & RENAISSANCE TAPESTRIES  
VELVETS AND EMBROIDERIES  
PRIMITIVE PICTURES

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## A Period Room at the Detroit Institute



ITALIAN AND SPANISH GALLERY—XVIIIth CENTURY  
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The arrangement of galleries according to periods has been systematically carried out under the guidance of Director Valentiner. The paintings and sculpture are arranged in connection with furniture and decorative arts of the same period.

THE SALMAGUNDIANS  
EXCEL IN LANDSCAPE

Annual Exhibition Is Notable for Outdoor Scenes by Roy Brown, Reiffel, Costigan, Noble and Others

The annual exhibition of oil paintings at the Salmagundi Club is especially notable this year for its fine landscapes. Perhaps a full score of these could be singled out for individual praise and consideration. Many of these artists have seldom been seen to better advantage, and while the average picture here is of fairly small dimensions, yet the effect of broad brushmanship is often in evidence.

Roy Brown's landscapes continue to improve with time, and his tremendously sweeping pictorial summaries are becoming more informed and coherent. Like his fine snow piece at the Allied Artists' show, the "February" here is on the top line, as the saying goes. Darks and lights are coaxed by this skillful landscapist into a splendid pattern, and there is a general air of rejoicing and optimism about the picture that is refreshing.

John E. Costigan's winter scene is another fine affair, an unusual color scheme for this colorful painter with its almost all-white arrangement. In design this landscape is particularly pleasing, with its zigzagging brook cutting through the white fields and a woman with her sheep at one side. Charles Reiffel's "Rockport" is one of the finest things he has shown of late. John Noble's small, almost Ryderesque, "Sea Gull" is one of the brilliant color notes of the show, with its deep sea greens worked into a vigorously handled design.

Bruce Crane's softly modulated "Uncle John's Wood Lot" is another lovely piece of tone and color, as is Glenn Newells' loosely brushed in and atmospheric "Summer Haze." John R. Koopman's "Trout Fishing" is smartly designed and colored, and George Elmer Browne's "In the Land of the Dons" is one of his brilliantly swept-in bits of Spanish scenery. Chauncey F. Ryder, Walter Farndon, Hobart Nichols, Cullen Yates, Horatio Walker, H. Vance Swope, H. A. Vincent, Emil Carlsen, Harry F. Waltman, George Pearse Ennis and Will S. Taylor are the other painters to be grouped in the upper twenty.

The figure painters are well represented with such fine canvases as Richard Miller's "Ellen Sewing," Gerald Leake's "The Chalice," Irving Couse's "River Bank," Lester D. Boronda's "Stone Madonna and Artist," Sigurd Skou's "Bretons," Murray Bewley's "Martha," Frank H. Desch's "Green and Gold," and Louis Kronberg's "In the Dressing Room." Elsewhere among the 200 exhibitors are such well-known names as Edward Volkert, William Auerbach-Levy, Carl Rungius, F. Tenney Johnson, Edmund Greacen, John Wenger, Ernest D. Roth, and George Laurence Nelson, all with representative work. The exhibition runs through the month.

—R. F.

## New Society of American Artists

The New Society of American Artists, a recently formed organization not to be confused with the New Society of Artists, is holding its first exhibition at the Knoedler Galleries until Feb. 28. The painter members are Robert Vonnob, John Noble, Ernest Lawson, Eugene Higgins, James Britton, Ossip Linde, William Donahue, Frederick Detwiler, William Crossman, Gregory Smith, Alethea Platt, Sara Hess and Frances Keffer. The sculptor members

include Georg Lober, Anthony de Francis and Olympio Brindesi.

Robert Vonnob realizes the full possibilities of tender, delicate coloring in his French landscape, "Silver Grez," whose subject is the bridge in the little town of Grez, to which he has returned so many years to paint. "The Mystery Ship" by John Noble is beautiful in color, with its light greenish-blue sea and the mellow ivory of the ghostly ship. Eugene Higgins' "Moonlight in the Country" is a subject which an emotional intensity and boldness of design unite to make impressive.

Ernest Lawson's "Hillside" is an excellent example of his persuasive color, and William Crossman's "Early Morning Mist" is surprisingly successful in its ignoring of detail and form for a pure rhapsody in tone. William Donahue works with increasing facility with a thick impasto, evident in his "Falls in March"; F. K. Detwiler in "Treason Hill," whose subject is a dilapidated house of Revolutionary fame, makes the most of the dramatic possibilities of the subject.

Among the sculptures mention should be made of Georg Lober's portrait of E. Bruce Douglas, his graceful little "Dancer," and "Seaweed Fountain"; also of De Francis's "Faith," with its use of Oriental and archaic motives, and Brindesi's baby, "Teething." —H. C.

## New Landscapes by Metcalf

To say that Willard L. Metcalf's present exhibition of landscapes at the Milch Galleries is entirely worthy of representing the artist is in itself a form of praise, for Mr. Metcalf is one of our contemporaries who is particular in maintaining a standard. Whether his work is simply very even in quality, or whether he exercises a most rigorous supervision of the paintings that get into circulation, the fact is that wherever one comes across a Metcalf landscape there is sure to be excellence.

In thinking back to Mr. Metcalf's show of last year, the present one seems to be more captivating from the point of view of color, and to carry one through a more sensitive range of mood. There was nothing in last year's exhibition to compare with the compelling power of "The Pool—November," in which the purple depths of the water, dark and unreflecting, are set among the shallows that are full of movement and sparkling with a pale light. The trees that encircle the water form a purple wall, enjoining the worship of solitude and silence.

"Hillside Farm in Spring" sets a green house in a green field, the two tones so close in value, so fascinatingly discordant, as to give piquancy to the picture like that of two adjoining notes struck together in a chord in music. "Morning in Late Winter" is a snow landscape, fairly small in size, but suggesting broad distance, and having a Japanese-like simplicity in the treatment of the trees that are finely limned against the white. "Hillside Pasture" clothes itself in a veil of romance and is painted with a little more obvious intensity of feeling than some of the rest. Its steep hillside, dotted with red trees, presents a delightful play of color. —H. C.

## Landscapes by Lawrence

Landscapes by William Hurd Lawrence at the Ainslie Galleries present some tonal effects in autumn coloring which have decorative merit. His trees and leaf-carpeted hillsides retire invitingly behind golden mists which make them paintings of mood rather than of aspect.

A man on a load of hay between a red barn and purplish trees is the sub-

Jac. Friedenberg

Chas. Friedenberg

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ject of a painting which has a definite color pattern strictly adhered to and quite ingratiating as to effect. A picture of a giant tree with a silvery trunk at whose base a man is standing is another commendable autumn subject, a season which Mr. Lawrence favors and of which his interpretations are more successful than the few other vivid blue-green summer landscapes. Several small sketches of rural themes quite simple in design and intimate in feeling are a pleasing part of the exhibition. —H. C.

## Pissarro and Sisley at Durand-Ruel's

A group of landscapes by Pissarro and Sisley has replaced the Bellows exhibition at the Durand-Ruel Galleries and has restored once more the familiar French atmosphere of this house. To those acquainted with the various phases of French impressionistic painting, these two artists have a decided interest, although in a broad sense they are among the many and lesser luminaries of this school. Their art is lyric, sufficiently descriptive, and thoroughly imbued with the French landscape tradition, and as such will always have a place.

Pissarro is the more closely textured, more conventional, of the two, more swayed by the modes of the moment. Sisley is a lighter pictorialist, more adventuresome in the way of technical procedures and innovations. On opposite walls there are hung two more or less similar landscapes, one by Pissarro and one by Sisley. Each has represented a large mass of luxuriant trees in summer foliage in his own typical way; and in studying these canvases the color and tonal qualities of each painter stand out with particular vividness.

Pissarro has worked his foliage with thick, Courbet-like greens, giving a dignity and mass to the design which is impressive. Sisley, on the other hand, has treated his version with a buoyant, delicate touch, leaving his foliage very broken with sky color and all tremulous with the passing winds.

At times the work of these two brother painters is almost alike, as in the early snow scene by Sisley, which closely resembles the manner of Pissarro. But in his two river scenes, done in 1885, he has declared his pictorial convictions with a brilliant insouciance, and here his color is sparkling and individual to a high degree. His view of a villa courtyard, with a distant view of a city, is a fine piece of tonality, if wanting somewhat in general interest. Sisley's little snow scene with river barges on a blue-gray day is also one of his best.

Pissarro's large picture of roofs and spires is not as sincerely put together as his view of thatched houses and his glimpse of a sunny hillside with a peasant trudging along under the trees. He, like Sisley, is a tonalist par excellence, and often when confronted with problems of exact definition of form, comes off less successfully. His two paintings of haystacks, one in pastel rather than the Degas mood and dated 1884, the other of a later period when his forms were more solidly developed and his color more vibrant, offer an interesting study in comparative techniques and points of view. —R. F.

## Italian Etchings at Ehrich's

Some two dozen etchings by Fabio Mauroner, a young Italian artist living in Rome, are on view at the Ehrich Galleries through the month. With the exception of an occasional plate at the big etching shows, this is his first public one-man exhibition in New York.

His talent for picturesque effects is considerable and his taste in choosing unhackneyed themes is at once noticeable. The old architecture of his native land supplies him with most of his thematic material. Save for a few plates dealing with Mediterranean and Near Eastern subjects, the etchings depict the quaint corners of Venice, Assisi, Rome and other Italian towns.

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One of the most effective of his designs is the "Subiaco," the small near-Roman town being seen through and above the arching bridge which is set down with much vigor and fine draughtsmanship.

"The Cypress of Michael Angelo, Rome," is a striking bit of design, as is his "Cypresses of Broussa (Asia Minor)," seen in a strange grouping against the sky. Perhaps the Venetian set are the most sympathetic, since he was born near there and has lived there much of his working days. His "Traghetto" is familiar from the large society exhibits, and is a fine compact design of gondolas and mooring stakes, with the Grand Canal striking across the plate in the distance. His night view of the "Ghetto" is very dramatic, if wanting in something of the note of "mystery" that Whistler brought to his Venetian nights.

Mr. Mauroner is a member of the Chicago Society of Etchers, the Print Makers of California, and the Print Society of England. His etchings have been chosen for such important collections as those of the King of Italy, the Royal Gallery of the Uffizi, the Royal Print Room in Rome, the Imperial Museum of Tokio, and the Art Institute of Chicago. —R. F.

## Perrett's Marines

Although almost every subject in Galen J. Perrett's exhibition at the Ainslie Galleries is a marine, there is no repetition of effect. Mr. Perrett is aware of subtle distinctions in the color and movement of the sea and has achieved variety through slight differences rather than a straining after marked contrasts.

"The Trail of the Reef" with its slight, tell-tale mark of white, a small

## A. S. DREY

Old Paintings  
and  
Works of Art

MUNICH  
Maximiliansplatz 7

nocturne of white-caps turned to a misty blue against the unfathomable blue of the hollows that lie between, and a "Nor-easter" with a green sea running under heavy gray clouds are examples of Mr. Perrett's work at his best. The rocks which appear in the foreground of "The Bulwarks" are not the conventional sharp ledges suggesting strength with which the marine painter is wont to contrast the movement of the sea; their rounded, slimy, sea-weedy surfaces are a history of their past.

There are several paintings of boats which are pleasing, such as "A Gray Day at Home," in which the rigging of a schooner is etched quite faintly against a pale sky. An excellent color effect is to be found in "The Inner

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Harbor," shut in by a high sand bank, against which the red and green of the sunflecked boats stand out gaily. "Rainy Day in Rockport" is very well done; one feels the color in the houses which the gray of the mist has all but absorbed. The exhibition lasts until Feb. 28. —H. C.

#### Paintings by Lautrec

One of the exhibitions which should not be missed is the group of fourteen oils and pastels by Toulouse-Lautrec which is held under the direction of Paul Rosenberg & Co. at the Wildenstein Galleries.

Lautrec, as one who had an indomitable interest in humanity, not en masse, but as individuals, had also the gift of illuminating revelation of type and character, which is something much more than accurate jottings of surface appearances. His people of the stage, of the café, his shabby women in untidy interiors, his "Clownesse" and his circus performers reveal a summing up of character, or mood, which makes them many-sided, full of variety, and consequently slightly enigmatic.

"Le Cirque," with its splendid action, the portrait of Marcelle Lender "Femme dans un Atelier," the brazen "Clownesse," and the barbaric splendor of "L'Opera Messaline à Bordeaux" present phases of an art whose vitality expended itself so richly from a seemingly inexhaustible store. The high spirit prevails; there is no lagging, no hint of boredom or forcing of effect. —H. C.

#### Chatterton's Community

It is easier for a book to build up an atmosphere of a community than a picture, for the author adds to his effect bit by bit, but the painter must present the parts simultaneously with the whole. This reflection is inspired, and its substance contradicted, by a small exhibition of street scenes, rural impressions and landscapes, mainly from the vicinity of Newburgh, by C. K. Chatterton which is one of the three offerings of the Wildenstein Galleries.

After one has spent a few minutes with his "Clinton Square, Newburgh," a street scene called "Golden Days," with its spacious shade and undisturbed calm, and the colorful activity of "Newburgh Ferry," there comes over one the perception of a region which is comparable to the impression produced by Mr. Bennett's "Five Towns" in which the ramifications of yond the immediate circle that makes

## Gordon Craig Depicts Himself in Woodcut

LONDON—Various exhibitions at the St. George's Gallery, Hanover Square, W. 1, of the work of modern artists in the direction of woodcut have served to strengthen the conviction that the revival of the art is distinguished by a remarkable virility.

Not the least successful among those who specialize in this branch of art is Gordon Craig, the gifted son of Dame Ellen Terry, whose self-portrait, sombrero on head and stick in hand, is reproduced herewith. Gordon Craig is as remarkable for his versatility as for his originality of outlook, and has done as noteworthy work in connection with stage designs as with the wood engravings that are now bringing him so much fame in the world of art.

His exhibitions of work at the Hanover Square Gallery mentioned above have been held in conjunction with the Society of Wood Engravers, of which it is the headquarters.—L. G.-S.



SELF-PORTRAIT By GORDON CRAIG  
Courtesy of St. George's Gallery, London

a community's life extend so far beyond the story. So Mr. Chatterton's paintings indicate boundaries beyond the picture frame and share in a completeness of effect that they can only indicate.

"The Glade" is a delight, a rhythm composed of quiet green slopes at the bottom of which one feels enclosed in a happy calm that is evidently experienced by the picnickers or whatever is the professional capacity of the figures that are a part of this pleasant spot. A dramatic touch is supplied by "Impending Storm," in which the greens in the glaring light that sometimes prevails under a dark sky are closely observed. —H. C.

#### Miss West of Argentine

The current exhibition at the Holt Gallery comprises the work of Grace

Adelaide West, a London-born resident of South America. Her art training was received in London and Paris and she has shown in various London exhibitions and in Buenos Aires and Mar del Plata, Argentine. She has exhibited at the State Fair, Minneapolis, and at the Stevens Art Gallery, St. Paul, but this is her first one-woman show in New York.

Her work follows conventional lines, whether it be in the representation of the figure, in still-life painting, or in landscape, yet the many sincere phases of her talent shown here are sufficient in themselves to prove a thorough student of the fine arts. Her miniatures are more within her reach at present. She is a member of the Society of Miniaturists, London. In 1902 Miss West received the bronze

medal of the Sociedad Estimulo de Bellas Artes, Buenos Aires.—R. F.

#### Ship Model Society Exhibits

For the third time the Ship Model Society is holding a splendid exhibition of marinalia with the hope of furthering public interest in such matters. This gathering of models, designs and other data of the shipping world that now occupies one of the galleries of the Fine Arts building in West 57th St. is an expression of the growing interest in the trophies of seagoing days.

The models run from the reproduction of an Egyptian ship of the year 3000 B. C. to a full working model of a modern American battleship which is capable of firing her broadsides and operating by wireless shore control. There are models of ancient Spanish galleons, clipper ships, Vancouver canoes, whaling ships, steamships old and new, XVIIIth century armed frigates, and whatnot of the seven seas. Two of the gorgeously carved and decorated Cuckfield Park models are lent by Henry H. Rogers, pearwood ships of a mellow beauty and charm that is hard to describe.

The working model of the U. S. S. *North Dakota*, 65 inches long and the result of five years' labor on the part of Charles A. Myers, Jr., is the unique vessel in the exhibition. Every slightest part of the ship can be operated, to the shooting of her guns. A curious three-section model of the French ship *Expiation*, made in 1774, comes apart at the turn of a screw, showing her inner construction. For a modern touch there is a scale model of the Cunard S. S. *Berengaria* which, with the aid of mirrors, shows interior arrangements. There is also the model of the *Britania*, 2,050 tons, the earliest steaming vessel of the Cunard Line. —R. F.

#### Silhouettes by Allen

O. S. Allen, whose silhouettes of various notables are shown at the Bonaventure Galleries, 536 Madison Ave., until the end of the month, employs an unusual technique. His are ink silhouettes, done with pen and brush, a method which commends itself because of the finesse which it is possible to obtain in the treatment of the hair or in indicating the turn of an eyelash.

There is much that depends on the nose in the making or marring of the silhouette; according as the importance of the nose increases, the effectiveness of the silhouette is en-

hanced; Cyrano de Bergerac should be the patron saint of all devotees of the silhouette. Because of the importance of this feature, the two most interesting subjects in the exhibition are President Coolidge and Chauncey M. Depew, whose noses, one sharp and straight and the other magnificently beaked, call friendly attention to each other.

Besides these there are vivacious presentments of Coles Phillips, James Montgomery Flagg, Norman Rockwell, Thomas A. Edison, Charles W. Eliot and Edwin Markham. The artist has found a picturesque subject in a grenadier from the Tower of London, and also one of the famous "Beefeaters." The persistently youthful profile of the Prince of Wales appears quite modest beside the costumed grandeur of these two. A charming head of a curly-headed baby and some old-time portraits copied after those of the golden age of silhouettes in the days of stocks and frills give the exhibition considerable diversity. —H. C.

#### Dürer Engravings in Paris

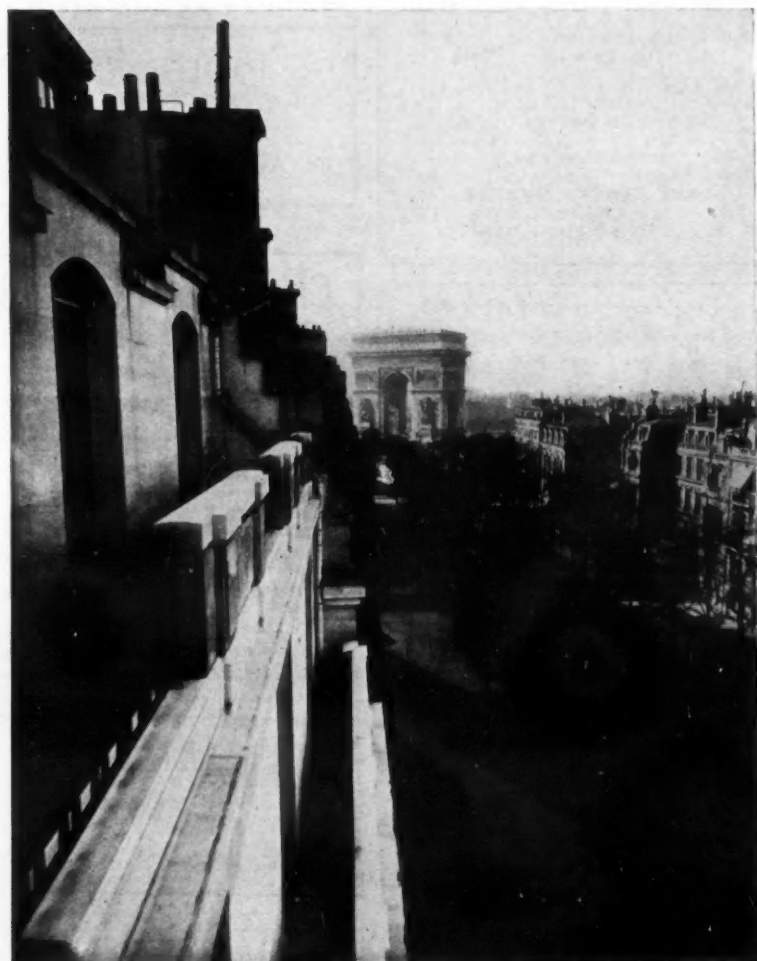
(Continued from page 1)

Son," and is still more pronounced in "The Nativity."

Dürer's power of invention and his realistic sense appear decidedly for the first time in "The Great Fortune." They are manifested with equal success in that perfect composition, "St. Eustache." The minute carefulness of his technique was no obstacle to the expression of his emotion, which is so apparent in the suite of sixteen compositions of the Passion, which rapidly became very popular. But the factor that contributed the most to Dürer's success was contained in the three prints, "Knight, Death and the Devil," "St. Jerome in His Cell" and the "Melancholia." The last-named plate, as announced in a recent publication, is said to have an astrological meaning, all the attributes being those of Saturn.

All these various points have been emphasized authoritatively by Dr. André Blum in the preface he has written to the catalogue of the exhibition. This important artistic demonstration will take place in two distinct periods: the first show comprising works executed between 1495 and 1505 will be open Feb. 14-28; the second, comprising the period between 1507 and 1526, March 2-14. It is to be remarked that no engraving of Dürer between the years 1505 and 1507 appears among his work. This is the period which he spent in Italy.

## THE NEW HOME OF THE DURAND-RUEL GALLERIES IN PARIS



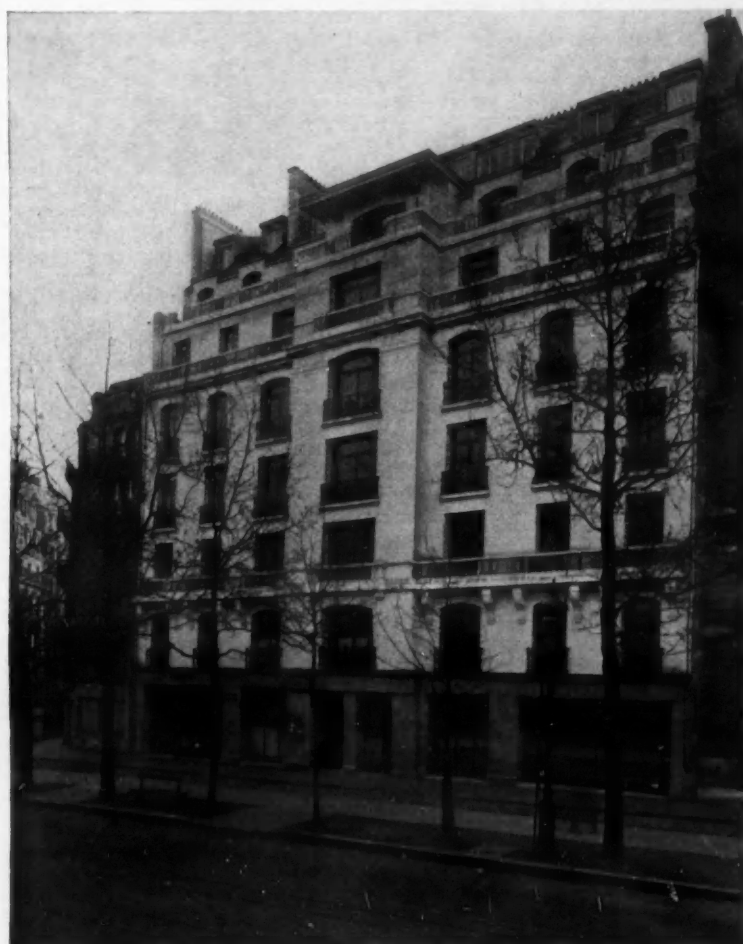
37  
AVENUE  
DE  
FRIEDLAND

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THE PICTURE ON THE LEFT IS TAKEN FROM THE ROOF OF THE DURAND-RUEL BUILDING SHOWING THE AVENUE DE FRIEDLAND AND THE ARC DE TRIOMPHE.

GENERAL VIEW (RIGHT) OF THE DURAND-RUEL BUILDING, 37 and 39 AVENUE DE FRIEDLAND.



THE DURAND-RUEL GALLERIES WERE ESTABLISHED RUE ST. JACQUES IN 1803. THEY MOVED TO THE RUE DES PETITS-CHAMPS IN 1840, THEN TO 1 RUE DE LA PAIX IN 1855. IN 1867 THEY OCCUPIED BOTH RUE DE LA PAIX AND 16 RUE LAFITTE UNTIL 1887 WHEN THEY LEFT THE RUE DE LA PAIX. THEY REMAINED 16 RUE LAFITTE UNTIL 1924 WHEN THE EXTENSION OF THE BOULEVARD HAUSSMANN OBLIGED THEM TO MOVE TO THEIR NEW QUARTERS



## RESCUES A BELLINI BY A NEW PROCESS

Herbert Thompson of Boston Museum Is Transferring a "Madonna and Child" to Aluminum Foundation

Herbert E. Thompson, of the department of paintings of the Boston Museum, is restoring by a process of his own a painting by Bellini. The picture was reduced to "a state of almost complete ruin," caused by fire and steam aboard the steamship which brought it to this country.

It is being attached bit by bit to a new "foundation" which replaces the damaged panel from which the painting had loosened and cracked off in "hundreds of small pieces."

The painting is the "Crespi Bellini" recently acquired by the Fogg Museum. The subject is a Virgin and Child.

The Fogg Museum directors, in trying to reclaim at least a portion of its former rare beauty, placed the painting in the hands of Mr. Thompson, who for many years had been experimenting with an immovable foundation to replace the perishable wood and canvas of old pictures in need of restoration. He has perfected a medium which he believes will eliminate the continual expansion and contraction under changes of temperature and humidity which affect the "undergrounds" of paintings.

The Bellini is being applied by Mr. Thompson to a new foundation with a basis of aluminum which authorities say provides the nearest to a permanent method of preservation of pictures. The Thompson panel consists essentially in interlocking a specially flexible and resistant coat of gesso with the aluminum sheet by many small indentations.

Experiments were first conducted which showed the extremely resistant quality of the panel thus prepared. A piece was placed in liquid air, giving a change of some 400 degrees in three minutes. The test is said not to have disturbed the surface in the least. Other tests were applied with the discovery that it would not chip or scale while it was bent to an angle of thirty degrees with no disturbance of the gesso surface.

The transfer to the panel is rapidly being completed to the great satisfaction of the officials of both the Boston and Fogg Museums. It means, they say, that a beautiful Madonna has been permanently rescued, if only in part, from the complete destruction that awaited it on its original wooden backing.

### Another Britwell Library Sale

LONDON—The period from March 30 to April 3 has now been fixed for the dispersal at Sotheby's of the further portion of the Britwell Court Library, and comprises early English works on the arts and sciences. Many of the items have their humorous as well as their purely scientific side, however, as, for example, an extremely rare copy of Roger Marbeck's "Defense of Tobacco," dated 1602, this being "a Friendly Answer to the late printed booke called Worke for Chimney-Sweepers." The love of the acrostic at this period is exemplified by the fact that the authorship of the volume has been determined by the acrostic that forms the dedication.

### Drawing by Degas Is Stolen

A. E. Gallatin, 15 E. 48th St., writes to THE ART NEWS that a drawing by Degas was stolen from his collection while being exhibited at an out-of-town museum. The drawing depicts, in black pastel, a girl stepping from a bath tub. The signature is in red.

## Metropolitan Acquires a Copley Portrait



"MRS. SYLVANUS BOURNE"

By COPLEY

The Metropolitan Museum is showing this portrait in its room of recent accessions.

## SLOAN CRITICISES RICH "ART PATRONS"

President of the Independent Society Says They Scramble for Foreign "Masterpieces of Advertising"

NEWARK—"The Newark Museum is doing the most original and creative work of any Museum in America," said John Sloan, president of the Society of Independent Artists, in an address given before the Orator Club, an organization of Newark professional and business men, this week. "Most of our museums are on the wrong trail, like millionaire beggars sitting hungrily around the banquet table of European art, hoping that their millions will purchase a crumb or two that will add eternal lustre to their gaping galleries. These European crumbs, even second and third-rate crumbs at that, come mighty high, and when I see the purchases made by the trustees of many museums I feel certain that museum trustees are men who know how to put their purses together but who have not learned to put their heads together."

"The great art patrons of history, Pericles, Caesar Augustus, the Medici, and the Popes distinguished themselves by encouraging contemporary art. The art patrons of today distinguish themselves by scrambling for dealers' masterpieces, masterpieces of advertising, that is, and in doing dollar homage to the laurel-crowned commonplaces of the past. This is not to depreciate the art of the past. There is great art in old Europe, and most of it stays there, while American dollars wash up on our shores a be-

wildering flotsam of manufactured masters. Meanwhile American art languishes for want of support.

"The sign of the true art patron is his attitude toward the art of his own day. Does he stimulate it by his interest, and encourage it by supporting it? It is a pleasure to record that there is a museum in this country which does both these things. It is the Newark Museum. Under the wise and liberal direction of John Cotton Dana the Newark Museum has become the pioneer and the pathfinder of American art in our day."

### A Stuart "Washington," Found in England, Bought by New Yorker

Richard D. Brixey, a resident of New York City, is the purchaser of one of the earliest portraits of George Washington by Stuart. The picture was discovered in the mansion of W. Morton Phillips, of Heybridge, Tean, Staffordshire, in whose family it had remained, unknown to the outside world, for considerably more than 100 years. The portrait was acquired by Mr. Brixey from Sir Joseph Duveen, who purchased it in England and brought it to this country.

It is a likeness of the rare Vaughan type, showing the right side of the face, and takes its name from the famous Vaughan portraits, now owned by Thomas B. Clarke, of this city, which became the property of Samuel Vaughan, of London, in 1795. It is known that Washington first went to Stuart's Philadelphia studio to pose for his picture in that year. Several besides it are known to have gone to American sympathizers in England also at about the same time. The present portrait is said to be undoubtedly one of these—the first portraits to leave Stuart's studio.

The Phillips-Brixey portrait was in the possession of a family whose forebears were ardent Whigs during the American Revolution as well as admirers of George Washington.

It is a bust on canvas measuring about 25x30 inches and shows the head, with powdered wig, faced three-quarters to the right. The coat is painted in black, set off with a ruffled linen jabot. The background is a deep, brilliant red. Unlike many of the existing portraits, it is said to show absolutely no traces of restoration or injuries from time and exposure.

### Mr. Abrahams Moves His Gallery

LONDON—Mr. Walter J. Abrahams of the Netherlands Gallery, who is well known as a specialist in the works of the old Dutch masters, has been obliged, on account of the expiration of his lease at 11a King St., St. James', S. W., to remove to No. 3 King St., where he will occupy the first floor above Messrs. Stoner and Evans'. He takes with him a number of exceptionally interesting examples of the finest period of Netherlandish art.

### Sixteen Works by Speicher Sold

Six oils and ten drawings have been sold from the exhibition by Eugene Speicher at the Rehn Galleries. A "Girl's Head" in blue and "Tulips" have been purchased by museums.

## ZULOAGA DECLINES 25 PORTRAIT ORDERS

Spanish Artist Accepts Only One Commission, That of Mrs. J. J. Kerrigan—Silent as to Mr. Ford

Since coming to this country Mr. Zuloaga has refused twenty-five portrait commissions. The only one he has executed was that of Mrs. J. J. Kerrigan. Mr. Kerrigan was the purchaser of "Victims of the Fiesta" from the New York exhibition of the Spanish painter.

As the artist explained in an interview in THE ART NEWS upon his arrival in this country, he seldom cares to paint portraits. "Too often it is a family affair, with gratuitous advice and criticism from every member of the family," he said. "Only the artist is qualified to say how his subject should be painted."

He was reported as desiring to paint Henry Ford's portrait, and has not denied this.

The exhibition of paintings by Zuloaga at the Vose Galleries in Boston was attended by 1,600 people the opening day, Feb. 11. Governor Fuller opened the exhibition, having previously received the painter at the State House and entertained him at luncheon. Governor Fuller was the purchaser of three paintings by Zuloaga in New York. His collection also includes two paintings by Renoir, a very fine example of the work of Tiepolo, and a Monet.

### Works by European and American Painters to Be Sold by S. G. Rains

Oil paintings by European and American painters will be sold at auction by S. G. Rains at his art and auction galleries, 3 East 53d St., next Monday afternoon. The works will be on exhibition Friday and Saturday of this week, and there will be a special display on Sunday afternoon from 2 to 5 p. m.

Among the artists represented are Corot, Dupré, Harpignies, Lhermitte, Lawrence, Raeburn, Turner, Wilkie, Inness and Lawson. The pictures are from various sources.

At the same galleries next Thursday, Friday and Saturday will be sold a collection of Chinese jewelry, snuff boxes, porcelains, ceramics and other Oriental objects gathered by the well-known collector, G. F. Saito.

### Davidson Portrays George Brandes

PARIS—Jo Davidson has recently completed a portrait bust of George Brandes, Danish critic.

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## A XIIIth Century Window for Museum



A recent acquisition of the Fogg Art Museum is a stained-glass medallion window. It is a fine example of English XIIIth century work, and was a gift of a friend of the Museum, which is affiliated with Harvard University.



# A Mahogany Side Table Carved for Wroxton Abbey by Kent



ONE OF A PAIR OF CARVED MAHOGANY SIDE TABLES BY WILLIAM KENT

Courtesy of M. Harris & Sons, London

In view of the growing vogue for artistic furniture of this description, this side table is of particular interest to connoisseurs. The top is of green vein marble. It is one of a pair made be-

tween 1730 and 1740 by William Kent for Wroxton Abbey, near Banbury. It was purchased by Messrs. M. Harris & Sons from the Lord North collection. The bracket-shaped capitals on which

the truss legs are surmounted are especially fine, the whole style of ornament showing the famous designer at his best. The tables, which are 2 feet 7 inches high, are 2 feet deep and 4 feet 6 inches wide.

## 35 DEAF ARTISTS IN A SHOW IN PARIS

Painters and Sculptors from France, Belgium, Spain and the Argentine Are Represented Together

PARIS—Twenty-seven painters and eight sculptors, French, Spanish, Belgian and from the Argentine, are at the present time showing their work at the Reitlinger Gallery in the Rue la Boetie. It would be surprising to see in the same company works of a class and sentiment so divergent did not one learn that the link which binds these artists is a common infirmity—they are all deprived of the sense of hearing. This exhibition proves that if they cannot hear they can at any rate see. The show is the result of a sentiment of confraternity, and carried out by artists suffering from the same disability, M. Crolard, a talented painter and sculptor, and two Basque artists, MM. Ramon and Valentin Zuziaurre, whose pictures are well known and rightly appreciated in America as well as in France. —H. S. C.

## STIEGLITZ GROUP OF ARTISTS TO EXHIBIT

Stars of the Old Days at "291 Fifth Avenue" to Be Included in an Exhibition at the Anderson Galleries

Alfred Stieglitz is announcing an exhibition at the Anderson Galleries which will assemble some of the stars from the old days at "291 Fifth Avenue." Seven artists will be represented and the works shown will number 159, including "paintings, photographs and things." All of this work is recent and has never been shown publicly before. The exhibitors will be Arthur Dove, Marsden Hartley, John Marin, Charles Demuth, Paul Strand, Georgia O'Keefe and Alfred Stieglitz. The time of the exhibition will be from March 9 to 28.

### New Marcus Drypoints Published

Kennedy and Company announce the publication of two new drypoints by Peter Marcus, "The Back Road" and "Sundown."

## NEW YORK AUCTION RECORD

Anderson Galleries, February 12, 13—Early American furniture, Currier & Ives lithographs, including selections from the collections of Mrs. Maurice E. Post, New York, and Mr. M. Martin, Glen Cove, L. I. Total, \$16,164. Among the more important items:

- 183—Old Dutch walnut bombe front bureau; A. C. Kapner .....\$100
- 191—Walnut highboy in William and Mary style; George E. Brower .....\$167.50
- 198—Mahogany bureau, early American, about 1810; Mrs. Murray Dodge .....\$220
- 199—Grandfather's clock in decorated lacquer case, early American, about 1790; A. C. Kapner .....\$110
- 201—Mahogany four-post bed in Sheraton style; J. W. Martin .....\$100
- 343—Historic chintz panel, Penn's treaty with the Indians; H. L. Rippe .....\$325
- 421—Duncan Phyfe mahogany armchair, early American, 1800; Mrs. P. C. Jamieson .....\$145
- 423—Pair of Duncan Phyfe mahogany armchairs, early American, about 1810; Mrs. H. Chubb .....\$145
- 424—Cherry slat-back armchair, early American, about 1710; M. A. Shea .....\$160
- 426—Maple chest of drawers, early American, about 1790; M. A. Shea .....\$310
- 434—Carved mahogany mirror, early American, about 1780; F. J. Peters .....\$140
- 455—Maple chest on chest, early American, about 1770; W. H. Hulick .....\$110
- 455B—Cherry slant-front desk, Pennsylvania, late XVIIIth century; E. D. Stokes .....\$170
- 458—Cherry highboy in Queen Anne style; Robert Fridenberg .....\$170
- 459—Mahogany three-part dining table, early American, about 1800; W. H. Wilkinson .....\$165
- 463—Cherry secretary wardrobe, Pennsylvania, about 1800; Miss H. Counihan, Agent .....\$305
- 462—Cherry fall-front desk in Hepplewhite style; Miss M. Root .....\$190
- 470—Model of the clipper ship "Red Jacket"; H. L. Ross .....\$230

## New York Auction Calendar

### AMERICAN ART GALLERIES

Madison Ave. and 57th St.  
February 24, afternoon, evening of the 25th—Library sets of American, English and French authors, including the private library of the late Robert S. Barclay, to be sold by the owner, Mrs. Mary A. Barclay, of Rowayton, Conn.

### ANDERSON GALLERIES

Park Ave. and 59th St.  
February 25, 26, 27, afternoons—Chinese and Japanese porcelains and potteries, Far Eastern and European objects of art, from the collection of the late Thomas Allen, Boston.  
February 23, 24, afternoons—A Virginia historical library formed by an old Virginia collector, with other Americana.  
February 26, evening—Decorative English and French engravings and water color prints, from the property of Mrs. Gertrude M. Smith.

### BROADWAY ART GALLERIES

1692 Broadway  
February 26, 27, 28, afternoons—Furniture, works of art, bric-a-brac, Persian and Chinese carpets and rugs, paintings, etc., from the collection of Mrs. Charles Henderson Bradley and William Walker Lindsay.

### S. G. RAINS GALLERIES

3 East 53d St.  
February 23, afternoon—Collection of oil paintings by American and foreign masters.  
February 26, 27, 28, afternoons—Collection of Chinese jewelry, snuff boxes, jades, porcelains, etc., from the property of the well-known collector, G. F. Saito.

### WALPOLE GALLERIES

12 West 48th St.  
March 3, morning and afternoon—Texas Library of the late J. E. Boynton, of Waco, Texas, and Dr. R. H. Sayre, together with other private libraries.

**Hotel des Artistes, 1 West 67th Street.** Studio Apartments: large, \$4,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

## NATIONAL EXHIBITION CALENDAR

ATLANTA—Annual exhibition Southern States Art League, April 2-29. Address, Miss Virginia Woolley, secretary, 139 Techwood Drive, Atlanta.

BALTIMORE—Twenty-ninth annual Baltimore Water Color Club, March 11-April 5; exhibits received at Baltimore Museum on Tuesday, March 3.

BOSTON—Boston Art Club. Society of Water Color Painters, April 22-May 9.

BROOKLYN—Brooklyn Society of Artists, annual exhibition, April; Painters and Sculptors, fourth annual, Pratt Institute, February; address W. E. Spader, secretary of both societies, 261 Clinton Place.

BROOKLYN—Museum, Eastern Parkway. National Society of Mural Painters, to March 1.

BROOKLYN—Society of Miniature Painters, seventh annual exhibition in hotel parlors, Montague and Hicks Sts., March 1-30; address Alexandrina Robertson Harris, president, 1 Sidney Place.

BUFFALO—Annual exhibition of the Buffalo Salon of Independent Artists, November, 1925, at Independent Gallery, Main St. Address Drew Griffin, secretary, 96 Glenwood Ave.

CHARLESTON—Charleston Sketch Club, April; address T. R. Waring, secretary, Carolina Art Association.

CHICAGO—Sixteenth annual exhibition by artists of Chicago and vicinity at Art Institute, Jan. 30-March 8.

CHICAGO—Chicago Society of Etchers, annual exhibition, February-March 8.

CINCINNATI—Thirty-second annual exhibition of American Art, end of May to Aug. 1, Museum.

CONCORD, N. H.—Concord Art Association. Ninth annual, May 3-June 30; oils and small bronzes; all works invited.

DETROIT—Annual exhibition for Michigan artists under auspices of the Scarab Club, opened Feb. 2, Art Institute.

DETROIT—Selected Paintings by American Artists, April 14-May 30, Art Institute.

FORT WORTH—Fort Worth Art Association. Fifteenth annual Selected Paintings by Texas Artists, April 7-May 7; address Mrs. Charles Scheuber, secretary, Carnegie Public Library.

INDIANAPOLIS—Eighteenth annual show by Indiana artists and craftsmen, March 1-29, Herron Art Institute; entries close March 20.

LOS ANGELES—Sixth International Print Makers' Exhibition, March 1-31, under the auspices of the Print Makers' Society of California.

MILWAUKEE—Thirteenth annual exhibition, Wisconsin Painters and Sculptors, April or May, Milwaukee Art Institute; address Gustave Moeller, secretary, 1079 39th St.

NEW HAVEN—Annual exhibition New Haven Paint and Clay Club, March 18-April 8.

Entry cards must be in by March 2, exhibits received March 9, at Yale School of Fine Arts. Address Elizabeth K. Luquens, secretary, 345 Whitney Ave.

NEWPORT—Art Association of Newport, 14th annual show, July 9-Aug. 8.

NEW YORK—Architectural League of New York. Annual exhibition April 20-May 2, Grand Central Palace. Address Leon W. Solon, secretary, 215 W. 57th St.

NEW YORK—National Academy of Design. 100th Annual Exhibition, April 1-24; pictures received March 16 at 210 W. 58th St., and March 17 at 215 W. 57th St.; special centenary show, opens in Washington in November, to be held later in New York; dates to be announced later.

NEW YORK—National Association of Women Painters and Sculptors; annual exhibition, Feb. 23-March 14, 215 W. 57th St.

NEW YORK—Society of Independent Artists. Ninth annual exhibition, Waldorf Hotel, March 6-30.

NEW YORK—Salmagundi Club. Annual oil exhibition, Feb. 14-March 5; water colors, March 14-31; summer show, May 9-Oct. 15.

PHILADELPHIA—Exhibition of Fellowship of Pennsylvania Academy of the Fine Arts, Feb. 13-March 6; annual show by artist members of the Art Club, May to October.

PHILADELPHIA—Pennsylvania Academy of the Fine Arts, 120th annual exhibition of oils and sculpture, Feb. 8-March 29.

PITTSBURGH—Carnegie Institute, early American portraits, Jan. 20-March 8; drawings by Muirhead Bone, Jan. 20-March 1; Italian paintings from Venetian International, Feb. 3-March 22; paintings by Anto Carte, Feb. 5-March 19; French color engravings, Feb. 16-March 29; paintings by Savely Sorine, Feb. 25-March 22; city-planning exhibition, March 2-29; paintings and water colors by Ambrose McEvoy, March 10-April 21; school children's exhibition, March 23-April 15; Pittsburgh loan exhibition of old masters, April 30-June 1; twenty-fourth International Exhibition of Contemporary Paintings, Oct. 15-Dec. 6, 1925.

PORTLAND, Me.—Print Makers Society of California, February; annual jury exhibition oils, water colors and pastels, April; summer show, July; Portland Society of Art, Sweet Memorial Museum, O. P. T. Wish, secretary.

SPRINGFIELD, Mass.—Sixth annual exhibition, Springfield Art League, March 7-29. Paintings, water colors, etchings, drawings, sculpture. Exhibits received March 2-3.

SAN DIEGO—At San Diego Museum, Feb. 5-March 5, International Water Color Show.

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## BANISHMENT OR NO?

Realizing the imminence of May Day, when wrecking crews are scheduled to attack the Madison Square Garden, the National Sculpture Society has sent out in a public resolution a pronouncement. In the society's opinion the Madison Square Tower is not only a remarkable piece of collaborative work between two of America's greatest artists, but one of the world's finest monuments, and to remove Saint-Gaudens' "Diana" to some site near the ground would be a rank injustice to the sculptor and to the public; and the society heartily indorses the suggestion to incorporate the tower and its bronze figure in a building to be erected at some future time by the New York University at University Heights and expresses the earnest hope that the necessary \$25,000 to this end will be promptly forthcoming.

There is not the shadow of a doubt that this devoutly-to-be-wished-for consummation of the Sculpture Society's resolutions will be realized. New York has never failed to respond to the homeless without her gates, and now that the famous "Diana" is at the point of arbitrary eviction from her thirty years' tenancy of Stanford White's equally famous tower, surely the needed thousands will be forthcoming, and that right speedily. The restoration of the Madison Square "Diana" to a proper and permanent perch comes under the heading of those charities that begin at home, for New York's public places are none too plentifully endowed with fine sculpture; and next to the universally loved Bartholdi figure in the harbor, the Saint-Gaudens bronze is the best known and most popular.

The funds specified in the Sculpture Society's resolution cover the cost of removing the tower and figure to the heights and its storage there until such time as the university shall be able to proceed to its re-erection. This comparatively paltry sum could be raised in an hour's time if the necessary mechanism were put into operation. Through long association with many of New York's most spectacular and popular events, as fleet-footed guardian of the famous Garden where in long succession circuses, conventions, caucuses, contests, ceremonials, and fêtes of a hundred kinds have been staged, "Diana" deserves the finest reinstallation that the city can devise. On the first day of May she should be taken through the streets in triumph to her new abode above the Harlem River as a sign of civic pride and provision. The ancient Florentines would have done as much if she had been their high sign of unfettered beauty. Her progress should be made a royal one, upon a wreathed

wagon, with fine attendance. Her exit from the Square should lack nothing of true tribute and reverence. Let her safeguarding be seen to at once, and when the time of departure arrives, let her going be with a vigorous "hail and farewell."

## THE ARTIST AS CRITIC

An expression of an artist's aims such as Jonas Lie's "Viewpoint of the Artist," which appears on this page, does an inestimable amount of good in establishing a common understanding between painter and layman. It is not an admission of defeat for a painter to resort to a literary expression of his ideas. The painting that does not explain itself completely to everyone is not necessarily a failure, and the artist who says, "If my picture does not mean anything to you, nothing I can say will help," is generally wrong. Particularly if his work is being approached by a layman who has recently made the discovery that personal preconceptions must be set aside to look for the artist's intention. Such a person is a disciple worth considering, but at the outset he is a little wobbly, having thrown away the props he is accustomed to, and needs a guiding light of some sort. To him such words as Mr. Lie's are most illuminating.

Painting is an art which attracts positive opinions from many who know very little about it. This is because, as Mr. Lie indicates, it deals with the visual, and most people are apt to feel qualified to state whether a painting is well done because they themselves are capable of forming an impression of the subject. They would feel more hesitancy about pronouncing on a musical composition, or a poem, because the subject matter is less comprehensible to them, and they realize that their criticism would have no foundation.

Sight is the autocrat among the senses and has a greater hold upon the reason and critical faculties than any of the other means we have of perceiving the outside world. We would disbelieve sound or touch more readily than sight. An art which appeals through the sense of sight rather than through either sound or the intellectual faculties, such as the imagination, sends out its impressions over a much-used road. A painting has an air of familiarity on this account, but this familiarity is deceptive, for the element in the picture which determines whether it is art or not is just as far removed in mystery as the essence of music or poetry. In an effort to induce people as a whole to recognize the intangible element in painting, that which does not lie in the appearance of the material object painted, discussion is of some avail, and the words of the artist, rather than the critic of art, will be most heeded by the public.

## OBITUARY

## PROFESSOR RICHARD A. RICE

Professor Richard A. Rice, who has been head of the print division of the Library of Congress for more than ten years, has just passed away. It was through his efforts that the collections have been steadily built up, partly by purchases and partly through gifts. Among the more noted accessions may be mentioned the Pennell collection of Whistleriana, which will remain on view for an indefinite period of time. Professor Rice, through his extensive acquaintance among artists, had done much in securing prints by contemporary artists and exhibiting various groups of these from time to time.

## CHARLES W. BOYLE

Charles Washington Boyle, curator of the Delgado Museum in New Orleans, died on Feb. 9, aged 64 years. He studied at the Art Students' League and at the New York School of Art, and under Paul Poincy and Andres Molinary. He was afterward an instructor in various institutions. He belonged to the National Arts Club, the Artists' Association of New Orleans, and the Southern States Art League. He was represented in the Delgado Museum, and by portraits in the Richmond Museum and the Louisiana State Museum. He was also a landscape painter and a restorer of old portraits.

## MICHELE TRENTANOVE

Michele Trentanove, sculptor, who cast his statue of President McKinley at Florence in 1907, died in Rome.

## Mrs. Harriman Buys a Screen by Faulkner



"AUTUMN IN VIRGINIA"

By BARRY FAULKNER

Courtesy of the Jacques Seligmann Galleries

The residence of Mrs. E. H. Harriman at Arden, N. Y., is noted for its numerous examples of American art. This decorative painted screen, which has just been acquired by Mrs. Harriman, is included in the first exhibition of painted screens by the artist at the Jacques Seligmann Galleries, Fifth Ave., under the direction of Marie Sturner. The display is from Feb. 16 to the 28th.

## The Viewpoint of the Artist

By Jonas Lie

(This article was delivered as an address over the radio from Station WJZ by Mr. Lie in the series arranged by Walter M. Grant, of the Anderson Galleries.)

The great difference between the layman and the painter is that the layman sees nature as it IS and the artist sees it as it LOOKS. It is a matter of training, to allow the eye to function without being controlled by the preconceived idea of what an object is.

As reproduction of nature seems to be the most usual demand which the public makes on the painter, a bridge has been erected between him and the public and it is for the purpose of removing part of that bridge that I want to speak this evening. The painter is no more interested in the reproduction of nature than the musician or the writer. You, dear public, go half way to meet the musical composition within its own limitations. You accept it as so much melody, harmony and rhythm, and never ask what the composer meant by it, never condemn it because it does not sound like anything you have heard in nature before and, even without a title you accept it as a beautiful creation.

In literature, if you should have a literal reproduction of life, the writer would have to account for every day in detail of every character mentioned in the book during the period of the life of the characters, and this book would be such a bore that you would never read it. The writer selects his characters and his incidents and eliminates all the rest, in order to carry the intended message to you.

Curiously, you demand of the painter that he shall reproduce nature as YOU see it, and you do not hesitate to make the statement that as you have eyes to see, you know how things look, which is the reason for the old bromide: "I don't know any-

thing about art, but I know what I like."

If you think of life as a circle, for example, and you cut the circle into shapes like the slices of a pie and each slice represents a form of art, you can see that no one art can express all of life, as no slice overlaps another. Music deals with sound, and endeavors to express emotionally the artist's reaction to life, but it has no color, any more than you can find actual rhythm in painting.

In the same way, painting, limited as it is to line, form and color, when you consider how far (because of the limitations of the medium) we painters fall short of reality, it hardly seems worth while to hold onto that little bit of reality which we CAN reproduce. I am not touching upon the greater and hidden truths of life which the artist seeks.

Consider, in the painting of a rose, what we can NOT express: not the odor, not the texture, only half of the form and not (the finest of all) the unfolding, the maturing of the rose, the dropping of its petals and the final decay. We can express somewhat the form and somewhat the color. Now, may I ask, what is the use of a painted rose with a frame around it, when at any time of the year you may have a rose for twenty-five cents, with all its beauty and life—unless, through the painting of that rose, the artist has expressed his emotional reaction to the beauty of that rose, the painting revealing its spirit and life.

In the same way I like to think of landscape. Landscape is not interesting to paint for itself. It is the artist's REACTION to that landscape, to its moods and its spirit that interests and, because art is an expression of the individual's reaction to life, it is of value to the world. Without intellectual and emotional expression

the finest reproduction of nature would not be worth while. It is because of this that I almost always paint away from my subject. With moving objects it would be impossible to paint them on the spot, anyway. But, consider what the composer would do in case he receives tragic news over the wire. Would he while holding the receiver with his left hand, improvise and write down with his right hand a theme for his pathetic symphony at the moment of receiving the tragic news? Does it not seem more likely that he would first have to live it before he could express it? It is not possible to take a thing IN and give it OUT at the same time. The taking in of a thing is a matter of relaxed emotions, while the giving it out is a matter of control.

The singer, singing her sad song—should she not be in control of her emotions, her audience would laugh while she would weep.

Regarding the limitations of the medium, consider how inadequate the pigment is, compared to light. In the white ray of sunlight we find the primary colors, red, blue and yellow, which again, if blended, produce white. With the combination red, blue and yellow in pigment we get a dark grey. The lightest pigment we have is white and that is white—indoors. When you consider how much lighter even snow-in-shadow is than white-in-doors and you realize that we paint snow-in-sunlight (which might be called four octaves lighter than snow in shadow) with our lightest pigment, namely white—indoors—or even the reflection of the sun in the water or the sun itself—you must realize that reproducing color for color is impossible and that the artist has to translate in color RELATIONS the effects of nature.

There is no such thing as the isolation of any color and every color changes according to the juxtaposition of another color, as grey against yellow turns purple, as even a red brick chimney against a yellow sky will assume a purple hue; but you laymen will see it red brick, knowing it is red brick.

It is because of these facts that you often find in paintings colors which you do not recognize in nature, but after having seen them in paintings you may find them in nature. Just as the woman who came to Whistler one day and said, "Mr. Whistler, I saw such a lovely thing this morning. It reminded me so much of your work," and he answered, "Yes, nature is catching up a bit." And another story illustrates the same point of view. Someone said to the English painter Turner, when looking at one of his paintings, "Mr. Turner, I have never seen a sunset like that." He replied, "No, Madame, but don't you wish you could?"

My plea is for you to approach painting a little more in the spirit in which you approach music and consider it as a personal expression, a creation of something beautiful within the experience of the artist—whether it be a mental or actual experience or a child of his imagination.

Burne-Jones, in being asked for a definition of a painting, said, "I mean by a picture a beautiful romantic dream of something that never was, never will be, in a light better than any light that ever shone, in a land no one can define or remember; only desire."

I further plead with you that you do not set yourself up as the final judge of beauty, just because you have eyes with which to see, for your eyes are the windows of your soul and what you see will be limited entirely by the poverty or the wealth of your soul.

I think it was Emerson who said, "Why should you think that beauty, which is the most precious thing in the world, lies like a stone on the beach, for the careless passerby to pick up idly? Beauty is something wonderful and strange that the artist fashions out of the chaos of the world, in the torment of his soul, and when he has made it, it is not given to all to know it. To recognize it, you must repeat the adventure of the artist. It is a melody that he sings to you, and to hear it again in your own heart you want knowledge and sensitiveness and imagination."

The attitude of the people today in not recognizing adequately the art of today is the common experience of all ages, and had the public been keen enough to appreciate Millet when he was in their midst, he would not have died in starvation, nor would Claude Monet have been 60 before he was accepted in the Salon.

While the same is true of this age, the fact remains that American art is coming into its own and is being recognized by the people of America and it will be, more so, if you will only think of it as YOUR art, as an expression of the times in which you live and reach out your hands and your hearts toward the work of the artists who are trying to express to you the best that is in them.

## STUDIO NOTES

Yoshio Markino is holding an exhibition of European and New York subjects at the Nippon Club, 161 West 93d St., until Feb. 25.

Robert Hamilton will give an exhibition and tea in his studio at 20 West 15th St. on Feb. 26.

A bust of Adolph Lewisohn by Louis Kella has been placed in the entrance corridor of the School of Mines building, Columbia University, in commemoration of the gift of the building to the university by Mr. Lewisohn.

Walter Tittle sailed on the *Olympic* on the 14th for England, where he will remain for a year painting, lithographing and collecting material for magazine articles on prominent people.

Walter L. Palmer is planning to sail on the *Berengaria* on March 25 for a two months' trip by motor through France. He will also visit his daughter, who is at Oxford studying folklore and literature.

Jane Peterson will go to Boston for her exhibition at the Vose Galleries, which opens on Feb. 23. Miss Peterson's exhibition was preceded by the Zuloaga show and will be followed by that of Brangwyn.

Kenneth How is going to Palm Beach this week on some important architectural work. He expects to do some painting while there.

Oscar Anderson, who has been painting in Gloucester this winter, will

be in town during his exhibition at the Ainslie Galleries the first two weeks in March. His exhibition in Los Angeles will be held in St. Louis a little later.

Robert Vonnoh, who has been quite seriously ill at St. Vincent's Hospital, is convalescing.

Carle J. Blenner is in Ohio holding exhibitions of his painting in various cities.

The Woman's Association of Toronto is planning to hold an international exhibition of art at one of the large galleries of the city late in March. Artists of New York to be invited are Alethea Hill Platt and Matilda Browne.

Seventeen etchings out of the twenty-six on view at the exhibition by Fabio Mauroner at the Ehrich Galleries were sold on the opening day.

The George Luks Class for students of painting is located in the old American Art Gallery, 7 East 22d St.

## NEWS WITHHELD

The American Art Association refuses to transmit to THE ART NEWS the results of the auctions held at its galleries, a courtesy which it extends to other newspapers. This makes it impossible for THE ART NEWS to give the results of these auctions to its readers throughout the world.



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## PARIS

### PARIS

Although Claude Monet is Norman merely by adoption—for he was born in Paris, and even, strange to say, in that very rue Lafitte which thirty years later was to become the arena of Impressionism—the place of honor naturally fell to him in the Salon of Norman Artists which, for the first time, has brought together in the Simonson Gallery fifty or so artists from this beautiful region of France. Two landscapes of another Impressionist, Lebourg—now old and impotent—are placed on the right and left of Monet, which is but just, for this fine painter is not always appreciated according to his merit. Another Norman artist, M. Jacques Emile Blanche, represented by a large still life study of flowers, has also been given a place of honor. Unfortunately, to be possessed of talent it is not sufficient simply to be a Norman, and one might suppose by the specimens of work here to be found that many of the exhibitors have had no other justification for their admission here. It would, however, be unjust not to recognize that many artists of talent have contributed noteworthy productions to this exhibition and among them may be mentioned MM. Guilbert, Pinchon, Henocque, Cyr, Paul Emile Pissarro, Lecourt, Jankovic, Saraten, le Poitevin, Copieux, Sautin, G. Leroux, Bigot and the wood engraver Caillaud.

In the newly installed Galerie Sicut-Decauville, Avenue Victor Emmanuel III, a very interesting one-man show has just been held, namely that of M. Roger Déverin, a landscape painter, whose name should be kept in mind. His landscapes, composed with a very sure sense of the decorative, and treated broadly and with great ease and simplicity, give by their fine balance and the harmonious massing of color or in the general scheme, an impression of peace which is very reposeful. Without being a disciple of Impressionism on the one hand, or of Cubism on the other, nor even a partisan of any of the schools that have recently arisen, M. Déverin is nevertheless essentially an artist of his time. Following the example of the masters whom today we call classics—but which, for the greater part, were far from being held for such in their lifetime—he has a predilection for beautiful perspectives rather than those that are commonplace, and, for preference, chooses them in those parts of the country where Nature responds to his conception of beauty, such as in the Auvergne, for instance, whose ancient physiognomy is rugged and robust, or again in Provence, a classic land *par excellence*.

In the same gallery a little group of about ten talented artists are presented by M. Paul Sentenac, a distinguished art critic. Among the contributions of this group particular notice should be taken of the landscapes of M. Gaspard Maillol, which have the decorative quality and are well constructed. Others meriting special attention are those of M. Bonanomi, which are rich in coloring and would make excellent designs for stage scenery; of Mmes. Suzanne Feydel and Dora Kucembianka, and of MM. Rouquet, Périllard, Ramond and Sermaise, by which this talented

group is completed. We should not, however, close the list without making mention of two sculptors of worth: M. Georges Chauvel, whose talent is decidedly decorative, and M. de Sokolnicki, who also specializes in figures of large dimensions broadly treated as well as in portraiture or in *bibels* and whose talent is a happy combination of strength and sensibility.

At the Galerie Carmine in the rue de Seine is an exhibition of more than common interest by a Japanese artist, M. Shotaro Konishi, who, abandoning Oriental processes, has frankly adopted the Western technique. His productions prove a sound understanding of oil painting, and reveals the true temperament of the painter. Some of his nudes are treated with a vigor and a solidity which promise well for the future. Other rooms of the Gallery are taken up by an exhibition of the works of Mlle. Destrem, and MM. Feder, Jodelet, Kohl and Piramoriez. The most outstanding personality of this group is that of M. Ernest Kohl. While there is nothing this artist does not know of the most modern formulas, he succeeds, both in his compositions and in his still-life work, in bringing about a happy conciliation between the exigencies of a strict discipline and those of an extremely delicate sensibility. His nudes, the treatment of which is both subtle and broad, are executed in a fine and tasteful medium of a remarkable quality. Without seeming to be "composed" in the conventional sense of the word, they, by their dignity and considered simplicity of attitude, leap right beyond all the grammatical rules within which the majority of artists today confine themselves in treating this type of subject. M. Kohl has moreover revived the practice of an old Tyrolean popular art, that of painting on glass, work which is executed on the wrong side and gives very curious effects.

Of all the Vernets—Joseph, the grandfather, Carle the son, and Horace the grandson—Carle it was who in his lifetime was the least famous of the three. He could not in the least pose as being misunderstood, but his genre was in itself an obstacle to success. He was a *peintre de moeurs*, which marked him as a *petit maitre*. But the wheel of fortune turns, and whereas the fine Italian landscapes of Joseph are again eagerly sought today as much as those of Hubert Robert, the great military compositions of Horace which gained for him so much fame, while still the admiration of the Sunday visitors to the Versailles Museum, have for long ceased to hold a prominent place in the estimation of the connoisseurs. Although Carle has never lacked faithful partisans his work is too scattered to be well known, and M. Armand Dayot is therefore deserving of our gratitude in carrying out his happy idea, at the annual Exhibition of Animal Painters, of organizing at the same time a retrospective exhibition of this refined artist. As space was limited, M. Dayot took only one aspect of the artist's work—the sole aspect that harmonized with the larger exhibition of which this one was a part—his paintings of horses, in which he excelled. In spite of the fact that his paintings *de genre* are charming and, as Baudelaire puts it,

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"une petite Comédie humaine," his chief fame rests in his equine productions. The horse was, indeed, his favorite subject, and in 1779, he carried off the first Prix de Rome with his painting of the historic subject of "Abigail offering presents to David." He prefers as a model the elegant horse, the pure-breed. The causes of this choice are not far to seek. His father had many connections with the great nobles of his time, nearly all of whom were horse lovers. His English origin was also perhaps partly responsible, for his mother was an Englishwoman whom Joseph Vernet had married in Rome. At the age of twenty, Carle was one of the most accomplished cavaliers of his time. In racing and hunting scenes it may be said he has never been surpassed even in England.

This extremely interesting exhibition is a good introduction to the Exhibition of Animal Painters, which has assembled the principal French painters and sculptors of today, Jouve, Pompon, Bigot, Chopard, Deluermoz, Marcel Clement, Dubaut, Brenet, Jeanne Piffard and Malespina.

In the same Gallery an exhibition of portraits has just opened. The work is by an American woman artist well known in Paris, Mrs. Catherine Wentworth. I was able to catch a glimpse, before they were hung, of some of these portraits, the sincerity and distinction of which are of a high quality. Among the subjects are many society men and women, notably Mme. Edgard de Laire, Mrs. Crankshaw, Mrs. MacGregor, Mme. Georges Hué, Mme. Rose Caron, MM. Stanislas Lami, Alexandre Georges, Gardet, and the famous singer Melchisedec.

### HONOLULU

Miss Elizabeth Keith's color prints and sketches at the Cross Roads Studios, the result of her travels and study during the last four years in out-of-the-way places in the Orient, proved to be one of the most interesting exhibitions in Honolulu in many years.

Miss Keith's descriptions of some of the situations connected with the getting together of this material added greatly to the charm of the work. For instance, in answer to a question concerning her unfinished sketch of the rich Moro gentleman with his ten wives (of whom only seven appear), she replied: "At this point I was called away by the sudden departure of my boat, and later I discovered on a picture post-card that the wives had all been changed with the exception of three—my task was too colossal and I, too, lost heart!"

Of Miss Keith's prints the Japanese and Canadian governments have acquired examples for their museums.

### BALTIMORE

Louis Rosenthal has just returned from New York to fill orders taken through the Gallery of P. Jackson Higgs, his sole representative. He has received orders for twenty-eight examples of miniature sculptures.

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### LONDON

Easily the most challenging show now current is that of Miss Hilda Hechle's water colors of Swiss scenery at the St. George's Gallery, the pleasant little gallery that abides under the shadow of "St. George's Hanover Square," the famous church whereat the elect of London society take on the holy bands of matrimony. Miss Hechle has the gift of seeing things a little differently from the ordinary rank and file and of being able to present that vision clearly and adequately. It is obvious that the artist, in her study of glacier and mountain peak, derives a great part of her satisfaction from the comparison of the grandeur of nature and the relative insignificance of mankind. Consequently, she over and over again emphasizes the vastness of her design by means of pigmy figures toiling along a mountain pass or snowy incline and very effectively does she place these forces so as to form a foil to the great masses that she handles with so much conviction. There is a fine solidity about her heights, just as there is a subtle appreciation of the cloud structures that make their appearance above the mountain scenery. There is rhythm in her design, and her color has the limpidity which suggests a rarified atmosphere. She is not deterred from presenting the terrifying aspects of the mountains, and even when essaying a theme that suggests danger and death, knows how to imbue it with a strangely decorative beauty. It is work of which one wants to see more.

Richard Jack is holding an exhibition of paintings of southern France and elsewhere at the Fine Art Society, 148 New Bond St. In these the principal charm resides in the pleasant manner in which he has managed to recapture the warm, sunny aspect of the southern towns without giving that suggestion of hot, hard glare which so often is made a substitute for it. The sleepy air that pervades such relics of the past as "The Tour du Jean XXII at Cahors," and the curious way in which the life of the present seems to be dominated by ages that have gone before, as in the Square at Albi, is again cleverly suggested in several studies, very mellow in their tone and very sympathetic in their rendering of the essential character of these old French cities.

Gouache is the medium that Laurence

Bell has exploited in the drawings now on view at the Grafton Galleries in Grafton St., W. Gourache, which is a word derived from the Italian, *guazzare*, which signifies "to mix," implies the admixture of Chinese white with water color and is a method much employed at various epochs by the French school, though comparatively little by the English. By its use the extreme transparency of the ordinary water color is modified into something that possesses a special quality and is capable of an extraordinary range of effects, especially when, as in the case of Mr. Bell's work, a tone paper is used as a basis. It becomes under his brush a very flexible thing, capable of producing an interesting gamut of tone, whether in the "Silver and Grey" of a Provençal study or the evening light in a London Embankment. Indeed, the pictures are on the whole chiefly interesting by reason of the skill shown in tackling various problems of light in different latitudes and at different hours. In another room is an exhibition of etchings and silverpoints, among which are chiefly notable some Düreresque work by H. Harvey and some extremely effective studies under Japanese influence by E. J. Detmold. E. S. Lumsden shows with every fresh exhibition of his Indian themes an enhanced mastery in the development of rich, luminous shadow and of the clear, dazzling air of the Orient. Hugh Fisher sends some well-designed etchings of Winchester, in which the architecture is delicately delineated, yet without undue insistence upon detail.

What is the good of sending work to the Paris Exhibition of Modern Decorative Art, ask many of our business people, when existing tariffs make it practically impossible for us to export our goods to France, and there is every prospect of those tariffs being still further increased? If it were not that American and other buyers are often disposed to regard Paris as the hub of the universe, it is likely that Great Britain might trouble very little to send a representative collection of her artistic work, and even as it is, the prospect of showing there is not arousing nearly as much enthusiasm as was at first anticipated. Perhaps at bottom of our comparative apathy lurks a subtle sense that France's war debts still remain unpaid and that we should like to see some ac-

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tivity in that direction ere we actively encourage it in others.

If one may permit oneself a vulgarism, there has been a big boom in Blake of recent years. Hence it comes that, although it was only in 1924 that Frederick Hollyer, of 9 Pembroke Square, London, issued a reproduction of "The Book of Thel," there remain available at the present moment only a few copies, just as of the limited edition of Blake's "Songs of Innocence" but few copies are at the moment available. "The Book of Thel," of which 125 copies were issued at five guineas each, and twenty-five with four additional plates at eight guineas, is printed in colors and bound in half-canvas in linen boards. The type is pulled on a hand press and the colotype process is employed with excellent results, giving a particularly faithful print of the originals. The additional plates are carried out on more complete lines than the rest and are fuller in color, thus exemplifying Blake's method of working in an extremely interesting way. Another noteworthy production by Mr. Hollyer is a book of engraved designs by William Blake for "The Book of Job," in which a photographic method has been employed which reproduces most successfully the sharpness of line; the detail of the light tones and the luminosity of the shadows distinguishing the originals.

—L. G. S.

## VIENNA

In the Albertina in Vienna the splendid prints by Goya, which are a feature of the collection, have been exhibited. They surpass in beauty even those in the Prado Museum in Madrid. The originality and variety of these representations are too well known to need description. The power and depth of Goya's art is revealed in the series "Los Caprichos," "Los Desastros della Guerra," "Taur-omachy" and "Proverbios."

The exhibition of the Künstlerhaus in Vienna is interesting for the novel idea that is its motto: Austrian art of portraiture in works of one century at a time. Many of the items are self-portraits of famous artists, and are for that reason especially noteworthy. Amerling and Danhauser are perhaps the most characteristic of the period represented. Laszlo and Canon have international reputations, but the pet of the Viennese is doubtless Waldmüller, of whom the collection contains several works. The name and fame of Rudolf von Alt is also closely connected to the artistic life of the past century. By Romako, the newly discovered genius of Austrian art of the middle of the past century, is a self-portrait together with his teacher, the famous painter Rahl. A series of about ten sculptures by V. Tilgner round out the representation of the elder generation. The incisive manner that characterizes modern portraiture is shown in works by Schiele, Zerlacher, Sturm, Skirla and Steiner.

A number of artists in Vienna have newly combined in a corporation called Hand, a designation which points to the importance given to the skill and perfect technique of their productions. A display in the Hag-enbund proves that several very capable artists belong to this society. The most prominent is L. Blauensteiner, one of the founders of the Secession. Karl Felkel's landscapes, portraits and landscapes by Richard Sterer, and works by R. O. Zwickel are shown. Works by Grath, Mario Petrucci and P. Patzo are among the sculptures.

The Secession Society has invited a newly founded corporation of modern artists from Graz to exhibit in its rooms.

A Roman museum has been opened in Vienna. The finds and excavations of the Roman period on Viennese territory have been put together.

A catalogue of the famous collection of bronzes in Vienna has been issued. It is volume four of the standard publication intended to comprise the whole of the collection of the Viennese Kunsthistorische Museum. The text is by Dr. Planiscig. —F. T.

## MUNICH

The exhibition of the Munich New Secession, which occupies the galleries of the Kunstverein during February, is a jubilee exhibition in a double sense. It is the last of a series of special exhibitions commemorating the hundredth year of the Kunstverein's existence, and it celebrates the tenth anniversary of the New Secession itself.

The New Secession, as the catalogue states, was founded in 1913, its members being drawn from several groups, notably from the Secession itself, and from the so-called Scholle. Its leaders at the time were Weisgerber, Henry Brause, later director of the Breslau Museum, and Wilhelm Haussenstein. The new group arose out of the avowed need of its members for greater freedom to exhibit their work as they chose. As both the jury and the no-jury system of exhibition seemed to them objectionable, they conceived somewhat the same plan as that of the New Society in New York—namely, that of choosing artists instead of pictures, and of giving their members, once selected, carte blanche to show what they themselves considered good. The first exhibition was held in a series of improvised but not unserviceable galleries made out of a remodeled skating rink, and occurred in the summer of 1914. The following year the Kunstverein placed its galleries at the disposal of the new society, and exhibitions continued to be held there even through all the difficult years of the war. In May, 1915, Albert Weisgarber was killed at the front. Since 1920 the regular annual exhibitions have been held during the summer in the west wing of the Glass Palace.

The present exhibition is partly retrospective, and includes work by Weisgerber and Marc, though examples of Lehmbruck are for some reason wanting. The loss of Weisgerber was the most irremediable that the New Secession—or, indeed, modern German art as a whole—could have suffered, and New Secessionists today are floundering.

Karl Caspar, professor at the Munich Academy, is one of the more interesting of the contemporary exhibitors, with his triptych of the "Birth of Christ" in the place of honor on the principal wall. Max Slevogt, opposite, appears very much by contrast the mellow Impressionist of an older day. Josef Eberz and Richard Seewald, two of the newer men, are thoroughly disappointing here; both seem to be floundering hopelessly in seas of abstraction. There is good work by Thomas Theodor Heine and Karl Arnold of *Simplicissimus*, and by Rudolf Grossman.

At the Gallery Caspari, Maria Caspar-Filser is showing her landscapes and justly famous flower pieces. She wields a large and dangerous brush and an even more effective palette knife, and possesses an unusually strong color sense and a feeling for large and simplified design.

Hans Goltz is giving Georg Jung, a young Salzburg painter, his first chance this month to exhibit on German soil. The young man seems to have gifts, as the drawings and water colors attest, but the work as a whole is too glibly in the modern fashionable idiom, the Paris-Berlin-London-New York-London art Esperanto. A group of drawings, etchings and lithographs by Wilhelm Lehmbruck shown here are so obviously the work of a genuine master that one forgets instantly all distinctions of race or geography and breathes the pure air of that one truly international domain, the realm of art.

—Jean Paul Slusser.

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FEBRUARY 23 - MARCH 7  
ANDERSON GALLERIES  
PARK AVENUE AT 59TH STREET

## BERLIN

The Kaiser Friedrich Museum has put together a show of the most interesting and important paintings and sculptures of the upper Rhine from the middle of the XVth century to the XVIth, which have been newly acquired. The setting up is not very advantageous and is quasi demonstrative of the necessity of a rapid completion of the Museum building, which will (Heaven knows when) give a review of German art in its entirety. The display shows several paintings by Conrad Witz, the German master of the XVth century. Several wood carvings and sculptures of the same time add to the impression of a flourishing period of German art.

The Mathiesen Gallery has at present a number of first-class paintings by old and modern masters on show. Impressionism is represented by works by Corot, Renoir, Degas, Monet and by many other beautiful paintings. A very large canvas by Luca Giordano; landscapes by Ruisdael, Hobbema and Aart van der Neer, and works by Cuyp, Brueghel and Bronzino form an assembly of noteworthy rank and distinction.

To celebrate the seventy-fifth birthday of Christian Rohlf, the National Gallery has arranged a comprehensive exhibition of the painter's oils, water colors and wood engravings. They all show vitality combined with inspiration. His flower studies are color poems. Rohlf was fifty years of age when recognition came. He married when seventy.

The Wiltseck Gallery has put together a show of French Impressionists and their forerunners, comprising works by Delacroix, Monticelli, Decamps, Diaz, Daubigny, Sisley and Utrillo. Utrillo, who is shown in his early works—of the "white" period—forms the link to our time.

Through a happy incident the Flechtheim Gallery displays at the same time a series of Utrillo's paintings, belonging to the period 1922-1924.

Friedrich Loos, exhibited at the Bermann-Bermann Gallery, is also a painter of nature, but he submerges her beauties in a romantic vein. The artist is Austrian by birth and obviously influenced by his great compatriot, Waldmüller.

The catalogue of the important porcelain collection Darmstaedter to be sold by auction at Lepkes, March 24, is just out. Through the interesting preface by Professor Von Falke, director of the Art and Crafts Museum, and the scientific work by Professor von Carolsfeld, this publication is far more than a catalogue—it is an important addition to the investigation of European porcelain. The 130 excellent plates give an idea of the beauty and high quality of the objects. Connoisseurs from all over the world are expected to attend the sale.

—F. T.

## CINCINNATI

Paintings and etchings by Power O'Malley are on view at the Traxel Galleries, Feb. 16 to 28. Among the twenty-five canvases are "The Old Quarry," which was awarded first prize at the Tailteann exhibition in Dublin; "Spanish Ruin—Galway," "Mists on the Mountain," "Nora Was Smilin'," and various portraits and character studies.

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## MILWAUKEE

Paintings by Walter Ufer and Frederick T. Fursman are on view at the Art Institute. One of the outstanding canvases by Ufer is "Autumn," which shows two Indian women with their baskets sitting under a tree. "Although the picture is markedly realistic in tone, the pattern of the tree and the flowing lines of their shawls lend a highly decorative quality to the canvas," says the *Sentinel*.

Mr. Fursman's "Morning" shows a young girl sitting on a bed sewing. A flood of yellow sunlight pours through the windows, until the whole room seems to vibrate with light.

## MADISON, WIS.

An exhibition of paintings opened Feb. 2 in the State Historical Museum under the auspices of the Madison Art Association. This collection was procured for two weeks from the Carson Pirie Scott Galleries in Chicago. Besides six portraits by Robert Henri, and they include his Irish children, there are landscapes by E. W. Redfield and John Carlson, and pictures by A. T. Hibbard, H. A. Vincent, Leon Kroll, Harry Leith-Ross, Frederic Grant, John Sharman, Frank Chase and Chauncey Ryder.

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## LOS ANGELES

The annual exhibit by Hovsep Pushman is on view at Cannell and Chaffin's. This year several small still-life pictures are included, a boon to those who cannot afford the large figure canvases, so exquisite in color. Several of these have not been shown previously in America, coming directly from the artist's Paris studio. This exhibition will be sent to the Cannell Galleries in Pasadena for the second two weeks of the customary month's showing.

A one-man show by Maynard Dixon will continue for two weeks at the Biltmore Salon. A special exhibition of original drawings for illustration by five Americans is also held. The exhibitors are Henry Raleigh, Wallace Morgan, James Preston, George Wright and F. R. Gruger.

Joseph Kleitsch is exhibiting for a month at the Stendahl-Hatfield Galleries. Forty canvases are shown, including "José Juan," winner of the Ambassador Hotel silver medal; a portrait of Major Walker, first official aviator of the American army, and excellent likenesses of E. B. Good and Dr. Elias Morgen Stiern.

Likenesses of world famous people by F. Hodgson Smart, English portraitist, are at the Ebell Club. The portraits of President Harding, General Pershing, Admiral Sims, General Foch and Annie Besant are much better than the average semi-official sort of thing and make an appreciable addition to one's knowledge of the personality behind the familiar names. Mr. Smart was among the guests of honor at the recent art luncheon of the club.

The water color exhibition at the Los Angeles Museum of History, Science and Art closed with the awarding of a prize of \$250 to Annita Delano for "Virgins of the Red Rocks." It is much in the modern spirit. An honorable mention was given to William Watts for "Rich Man's Funeral." The prize was donated by the Museum to the best picture in the San Diego, San Francisco, Seattle, Denver and Los Angeles groups, a selected part of which will now go out as a traveling exhibition. The jury of awards were Mrs. Randall Hutchinson, MacDonald Wright, George Townsend Cole and Elizabeth Bingham.

The eighth annual exhibition of the California Society of Miniature Painters, recently on view at the Biltmore Salon, is now at the Cannell and Chaffin Galleries in the Maryland, Pasadena. "Helsingland Girl" by Gertrude Little won the prize, honorable mention being given to Mabel Pachard for her portrait of "Mrs. E." Other exhibitors were Anni Baldaugh, Clara Shepherd Shisler, Ella Shepherd Bush, Clara Force, May Mott-Smith, Arthur Baxter Weaver, Helen Sluts and Laura Mitchell, president of the society. In conjunction a memorial collection of the work of D. F. Thomas is shown.

Arthur Cahill's portrait of Senator Frank P. Flint, which hangs in the new dining room of the Flintridge Country Club, was recently unveiled. The artist was present and there was a formal banquet.

Herman Sachs has had complete control of the decorations of the new Gas Building, which opened last week. Sachs was formerly director of the Dayton Museum of Art, and prior to that was head of the Chicago School of Industrial Art. He believes that the art future of America lies in her industrial development.

"The Friends of the University of California, Southern Branch," have presented a set of the Olschki reproductions of drawings by Florentine masters to the art gallery of the college branch here.

—Elizabeth Bingham.

## INDIANAPOLIS

An exhibition of 100 of the best examples of small sculptures, carved from white soap, that were shown at the Art Center in New York, including the winners of the prizes, are displayed at the Herron Art Institute through the 25th. In the same gallery are over twenty pencil sketches, with details artistically handled, mostly scenes at Boothbay Harbor, Maine, by Philip Kappel, who also shows three etchings, to remain through February. An exhibition of XVth and XVIth century woodcuts and engravings includes a number by Dürer and other German and Italian artists lent by Frederick Keppel & Co., New York, and reproductions of some of the earliest engravings printed in color, lent by the Boston Museum.

Liebers' are displaying twenty-one water colors by Jane K. Yung, painted during European travel last summer, mostly street and park scenes in cities of Germany and Sweden, together with a delightful little Terre Haute snow scene, the only Indiana picture.

Randolph Las Salle Coats is restoring paintings in the private collection of Frank C. Ball, of Muncie, whose collection of old masters occupies the largest gallery at the Herron Museum.

Edward R. Sitzman has recently sold two landscapes. —L. E. M.

## CHICAGO

The Arts Club is sponsor of a collection of paintings by Berthe Morisot hung in an Art Institute Gallery until March 10. There are eighteen paintings showing her many-sided art. They are lent by Gabriel Thomas, Jacques Doucet, Messrs. Durand-Ruel, M. and Mme. Rouart, Mme. E. Chausson, Paul Rosenberg and the Art Institute.

In the luxurious galleries in the Wrigley building at the Michigan Boulevard Bridge the paintings and drawings of stage settings by Nicolas Remisoff have just been taken down to make way for four other exhibitions. Mr. Remisoff was here with his work. A festal tea ushered in the extensive display of sculpture, paintings and drawings by Alexander Archipenko, and paintings and drawings by Boris Anisfeld suggestive of his greater stage designs of "Le Roi De Lahore." The Whitney Studio Club sent half a hundred numbers by a score of painters out on a traveling tour to form another show. New York critics have commented on this extraordinary collection of go-as-you-please work. The artists represented are Robert Laurent, Peggy Bacon, Sandor Bernath, Yasuo Kuniyoshi, Max Keuhne, Edward Hopper, Everett Henry, Pamela Bianco, Louis Bouché, Alexander Brook, Thomas Donnelly, Andrew Dasburg, Elizabeth Burroughs, Molly Luce, Niles Spencer, Nan Watson, Reginald Marsh, Charles Sheeler, Henry Mattson, David H. Morrison, Park Mungo, Joseph Pollet, H. E. Schnakenberg, Katherine Schmidt, Gertrude V. Whitney and George Pickens.

Leopold Surva's paintings and water colors have their first exhibition at the Arts Club. In this, the much-talked-of modern painter makes his American debut. The paintings are executed with meticulous care. The titles "Landscape With a Glass," "Landscape With a Fish," "The Lemon Tree," "The Fig Tree," etc., have the nature of puzzle pictures. However conscientious the desire to understand, the eye sees many small pictures set together in crazy-quilt schemes to fit a space and then framed. A few water colors are more easily understood.

The Chicago Architectural Exhibition League has opened its second annual display at the Art Institute with the customary collection of prints, some drawings and handsome renderings with sketches. Blackstone Hall houses monumental casts of architecture, façades, doorways and reproductions of details in sculpture. —Lena M. McCauley.

## BUFFALO

Officers of the Buffalo Society of Artists are well pleased with the result of the thirty-first annual exhibition at the Albright Gallery. Jonas Lie is among the exhibitors with his painting, "Sycamores in Storm," and also acted as a juror in awarding the Fellowship prize and other awards, with Miss Florence Julia Bach, William C. Francis and Bernard V. Carpenter, with results as follows: The Fellowship prize was awarded to Mrs. Evelyn Rumsey Lord for her portrait "Summer Time." Honorable mentions are: John Young Hunter for his portrait of Mrs. Gray, F. Dreyer Smith for his "Evening—Estes Park," Miss Claire Shuttleworth for her picture "Building of the Bridge," Urquhart Wilcox for his portrait of Miss Annette Weston, Miss Ethelyn Pratt Cobb for her landscape "River Road," Anne W. Speakman for her picture "The White Tower," Geza Kende for his portrait of Miss Rose Horwitz, and Grace R. Beals for her landscape "Summer Time."

## PITTSBURGH

An exhibition of portraits by Savely Sorine opened Sunday afternoon with a reception for the artist in the galleries of Carnegie Institute. Savely Sorine is considered the most distinguished and also the most widely talked-of contemporary Russian portrait painter. He exhibited for the first time in Pittsburgh in 1924, when his "Portrait of a Russian Dramatic Artist" was awarded an honorable mention in the twenty-third International.

There are twenty-five paintings in this exhibition, all of them portraits. These include one of Mrs. George Brokaw and one of Miss Margaret Kahn. It will be interesting for Pittsburghers to contrast Sorine's treatment of Miss Kahn's portrait with that of Zuloaga, whose portrait of her was in the last International.

## DETROIT

During February the Carper Galleries exhibit recent paintings of France by Pieter van Veen depicting scenes of Moret, Montigny Grez and Cahors. The exhibition is being largely attended by residents of Detroit and vicinity, and is proving very successful. Mr. Van Veen has spent many years in France and is thoroughly imbued with the feeling of the French countryside. The sunny out-of-door quality and opalescent color is noticeable in all his canvases.

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## BOSTON

In the Zuloaga exhibition Robert C. Vose has provided the public of Boston art galleries with the most remarkable art event in the history of dealers in this city. On Saturday of the first week more than 3,000 persons thronged the four rooms given over to the Spanish artist's forty pictures. The daily attendance has averaged fully 2,000, and the visitors represent the whole traditional Boston of culture. Zuloaga was the target of all eyes one day when he visited the Museum of Fine Arts and gazed a while at his large painting, "My Uncle Daniel and His Family," which is in the Museum's collection. He expressed great admiration for the "Death of Maximilian" by Manet, also in the Museum.

Another event in Boston art that would in itself be the high light of the season was the opening to the public of the Gardner Museum for the first time free on Sunday, Feb. 15. More than 200 persons an hour passed the turnstiles.

The Guild of Photographers is holding its annual show at the Society of Arts and Crafts.

Drawings, paintings and lithographs by Pamela Bianco are being shown for a fortnight at the Bookshop for Boys and Girls.

Leo Katz, who is exhibiting his paintings at the Women's City Club, is giving a series of art talks for the club members.

In the trustees' room of the Museum of Fine Arts is being shown until March 1 the work of Elizabeth Morse Walsh and Bernard Montague Keyes, holders of the Paige traveling scholarships of the Museum School.

At Grace Horne's Gallery, for the rest of February, will be shown the water colors of Herbert J. Finn, who is in the forefront of British water colorists. His subjects are mostly from England and Scotland.

Batiks and paintings by Karoly Fulop are being shown at the Doll & Richards Gallery.

Four drawings by John S. Sargent, made before he was nine years old, are being shown at the Children's Art Center. Other examples of the work of artists during their childhood are by Dürer, Rosa Bonheur, Maurice Sterne, Arthur Spear and William B. Closson. —E. C. Sherburne.

## WILMINGTON, DEL.

At the Pyle Art Galleries is the second exhibition of paintings by Delaware artists, members of the Society of Fine Arts and pupils of Howard Pyle. Among the artists represented are E. W. Redfield, N. C. Wyeth, Clifford Ashley, Frank E. Schoonover, Walter Kummé, Ellan Bernard Pyle, Anne S. Garrett, Henryette L. Stadelman, Gayle P. Hoskins, Stanley M. Arthurs, H. D. Stitt, Douglas Duer, Charles A. MacClellan, Laussat Richter Rogers, William Leach, Ethel P. B. Leach, Mary H. Miller, Marian D. Harris, Gladys Peet Carpenter, Sidney M. Chase, Lucile Howard, Wuanita Smith, George Harding, Thornton Oakley, Robert Hallowell, Mabel Coppage and Ethel B. Wack.

## ST. LOUIS

A jury composed of Messrs. Thiede and St. John of Chicago, and Blondheim of Kansas City made the prize awards for the Post-Dispatch black-and-white competition. First prize of \$250 went to C. K. Gleeson; second, \$100, to Harry Marbain; third, \$50, to Ester Silber.

Fifteen paintings by Eugene F. Savage form the February special exhibition at the City Art Museum. "The Expulsion," owned by the Museum, is displayed with the others.

A minor but very interesting exhibition at the Museum comprises contemporary work of British manuscript illuminators. —F. M. B.

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**PHILADELPHIA**

The annual show of the Fellowship of the Pennsylvania Academy of the Fine Arts is now open, the oil painting and sculpture at the Art Club, and the water colors and black-and-whites at the New Century Club. It will continue until March 6. The Fellowship gold medal was awarded to the large decoration in high key and sensitive manner, "Elysian Fields," by Nat Little, which was sold before the award was made. Canvases which capture the attention are "Maytime," an outdoor figure by Juliet White Gross; the portrait of "Miss Sally Adler" by Lazar Raditz, "Below the Dam" by Fred Wagner, and a laborer in the studio, "A New Environment," by Luigi Spizzirri. A country winter landscape and stone church "After Service" by Carl Lawless is so balanced in its composition and color as to give an emotional stimulus through its rhythm.

Sales include works by Harry G. Berman, Helen Reed Whitney, A. Van Nessel Green, Walter E. Baum, Edith Longstreth Wood and Helen E. Shand. Among the pictures of note are "Snow Clad" by Beatrice Edgerly, "Addingham: Poplars" by John J. Dull, "Colorado Clouds" by Sue May Wescott, "Lares and Penates" by Edith Emerson, and works by Mildred B. Miller, Lillian B. Meeser, Mary Townsend Mason, Laura S. D. Ladd, Sarah M. Baker, Elizabeth White, Helen Mills Weisenburg, Ruth A. Anderson, Henry White Taylor, Elizabeth Forbes Dallam, Minnie M. Miller, F. C. Kirk. Chief among the winter landscapes are those by Fern I. Coppedge, Harry G. Bergman, Paul Martel, George Sotter, Arthur Meltzer. Ellis Island immigrants are depicted by Martha Walter. Marines are by Mary Fratz Andrade, Alice Kent Stoddard and Maurice Molarsky. "Duck Hunter" by Richard Blossom Farley, and "Gunning for Ducks" by Morris Hall Pancoast compel attention. "Doty" by Robert Metcalfe, "Eleanor" by Camelia Whitehurst, a portrait of a woman by Ben Soloway, and pictures by Paulette van Roekens, Mary Butler, Emile Walters, Nancy Maybin Ferguson, Yarnall Abbott, Elizabeth F. Washington, D. Owen Stephens, Susette Keast, Ralph Taylor and Wuanita Smith are among many others. The sculpture is by Frank Stamato, Alexander Portnoff, Elfrieda M. Klauder and Frank L. Jirouch.

In the New Century Club the water colors are shown in the worst place for the purpose in Philadelphia. However, one can make out the white notes of Catherine Toland Stewart of Moslem figures, the bright notes of Europe by Jean Nevitt Flanigan, the old street scenes in Philadelphia by Marie Louise McComb, and the Arabian subject by Clara N. Madeira. Wood cuts by Herbert Pullinger in the hall and staircase are more favorably placed. In this group are the works of Edith Emerson, Yarnall Abbott, Mabel Pugh, Florence Tricker, John J. Dull, Thornton Oakley, Joseph Pennell, Carolyn Haywood and Ethel Warwick. Water colors of the Delaware River by Paul King triumph over their hanging as the most meritorious of the works shown.

In the 120th Annual of the Pennsylvania Academy of the Fine Arts the award of the Widener sculpture medal to Walker Hancock for the portrait bust of "Toivo" has been doubly blessed as the most popular sculpture award by the committee in recent years. The award of the Temple prize to the landscape painting by Clifford Adams skied in E gallery has puzzled and amazed the public more than usual. I risk this observation in spite of the fact that my one sentence of adverse comment in a favorable review of the 120th annual brought both rebuke and personal contumely. The annual made a good start with the sale of "Mahwah" by George Belows, and two paintings by Antonio P. Martino. Mrs. Morris Hall Pancoast, the wife of the artist, is in charge of the exhibition. The only reason why "After Sunset" by Frank W. Benson has not sold several times is because it was sold before it was shown. The name of the artist whose portrait group of two boys was referred to last week before the catalogue proofs were at hand is Lydia F. Emmet. On looking over the catalogue one finds that the annual this year is even more representative than reported. As addenda the house with "The Closed Shutter" by Joseph T. Pearson, Jr., "The Spanish Sister" by Abram Poole, and the portrait of Dr. William J. Taylor by Lazar Raditz are not to be missed. The annual is full of portraits and figure pieces and gives a more comprehensive view of such work than has been recently seen in Philadelphia, where the emphasis has been on landscape.

—Edward Longstreth.

**FT. WAYNE, IND.**

Oil paintings by Carl Lawless and Arthur Meltzer were shown at the Art School and Museum.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****CLEVELAND**

Arpad Kallos, one of the best-known of the younger Hungarian painters, who had Emperor Francis Joseph and Prince Karl among his European sitters, is holding a brilliant portrait display at the Korner & Wood Galleries. Simplicity, sincerity and strength are outstanding characteristics of his work and in several portraits and figure studies in the present exhibition he uses almost pure color in robes and draperies, as in the beautiful portrait of Miss Alice Gundry, Cleveland society debutante, the picture being one of nine painted in the family of J. M. Gundry, and in a striking Madonna and Child group.

An exhibition of Jewish artists' work is at the new Temple. The ghetto series by Lionel S. Reiss of Chicago possesses a rare quality of insight as deep as his draughtsmanship is excellent. Theresa Bernstein shows strength in "Portuguese Syna-

gogue" and delicacy in a dreamy etching of the Salute. William Auerbach-Levy, Salcia Bahnke, Graziella Jacoby, N. P. Steinberg, Emil Arnim, Gerald Frank, Morris Greenberg and Jacob Richard are among those represented in decorative work, figure studies, or landscape. Among the Cleveland artists are Sol Witkewitz, who does strange futuristic studies in strong color, based on old Talmudic legends, and Max Kalish, sculptor. Other bronzes are by Alexander Zeitlin and Rose Kohler of New York and Bashka Paef of Boston.

The Museum has announced for late February and early March its annual display of selected paintings by foreign artists, shown in the twenty-third International exhibition at the Carnegie Institute.

The annual bal masque of the Koon Arts Club has just made a record for decorative art, the costumes eclipsing anything previously shown.

—Jessie C. Glasier.

**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—Exhibitions by Galan J. Perrett, Bertha Linneman, Wm. Hurd Lawrence and Merritt Jennings, to Feb. 28.

Allied Artists of America, 215 West 57th St.—Twelfth annual exhibition, to Feb. 24.

Anderson Galleries, Park Ave. and 59th St.—Paintings in the Brown & Bigelow calendar competition, Feb. 23 to March 7; paintings by H. Williams-Lyons, Feb. 23 to March 7; paintings by Jessie Ansbacher, Feb. 23 to March 7.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Paintings by Henri Caro-Delville, to March 7; annual exhibition of the N. Y. Society of Ceramic Arts, Feb. 25 to March 14; weaving by members of the N. Y. Society of Craftsmen, Feb. 24 to March 7.

Art Patrons of America, 705 Fifth Ave.—Screens by Barry Faulkner, to Feb. 28.

Association for Culture, Washington Irving Building, 40 Irving Place—Twelfth annual exhibition of painting and sculpture, to March 1.

Babcock Galleries, 19 East 49th St.—Paintings by Henry S. Eddy, to Feb. 28.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Bonaventure Galleries, 536 Madison Ave.—Silhouettes by O. S. Allen, to Feb. 28.

Brooklyn Museum, Eastern Parkway.—Exhibition by the National Society of Mural Painters, to March 1; wood engravings by Lepere and modern European prints; paintings by the late Alfred Q. Collins.

Louise Upton Brumback, 7 East 12th St.—Paintings by the artist, to March 7.

Brummer Galleries, 27 East 57th St.—Paintings by Walter Pach, to Feb. 28.

City Club, 55 West 44th St.—Paintings by George Elmer Browne, to Feb. 28.

Corona Mundi, 310 Riverside Drive.—Paintings by Gauguin, Manguin, Felicien Rops and others, Feb. 22 to March 22.

Daniel Gallery, 600 Madison Ave.—Paintings by Kandinsky, Klee, Feininger and Jawlensky.

Dudensing Galleries, 45 West 44th St.—Modern American and European paintings.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Sisley and Pissarro.

Ehrlich Galleries, 707 Fifth Ave.—Etchings of Italy by Sabio Mauroner, shown by Mrs. Marie Sterner, to Feb. 28.

Fearon Galleries, 25 West 54th St.—Exhibition of paintings by French masters of the XIXth century.

Feragil Galleries, 37 E. 57th St.—Recent paintings by John F. Folinsbee, drawings by George Pearce Ennis, and a group of small paintings by Ruth Wilcox.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists; exhibition of English art selected from the British Empire Exposition at Wembley, to Feb. 28.

Holt Gallery, 630 Lexington Ave.—Paintings from South America by Grace Adelaide West, to Feb. 28.

International Book and Art Shop, 3 Christopher St.—Drawings by Joseph Kling.

Kennedy Galleries, 693 Fifth Ave.—Old English sporting prints, through February.

Kleykamp Galleries, 707 Fifth Ave.—Ancient Chinese art.

Knoedler Galleries, 14 E. 57th St.—Exhibition by the New Society of American Artists, to Feb. 28.

Kraushaar Galleries, 680 Fifth Ave.—Memorial exhibition of oils and water colors by Maurice Prendergast, to March 4.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—"The New England Year" by Charles H. Davis and water colors of Egypt and Jerusalem by Taber Sears, to March 2.

Macy's Art Gallery, Macy & Co., Broadway and 34th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; recent accessions of Egyptian art; Greek athletics, illustrated by originals, casts and photographs.

Museum of the City of New York, 88th St. and East River.—Murals of the history of New York by members of the National Arts Club, permanently installed beginning Feb. 21.

Milch Galleries, 108 West 57th St.—Landscapes by Willard L. Metcalf, and sculpture by Gleb Derujinsky, to March 7.

Montross Galleries, 550 Fifth Ave.—Paintings by Horatio Walker, to Feb. 28; pottery by H. Varnum Poor, Feb. 21 to March 7.

National Arts Club, 119 East 19th St.—English posters loaned by British Library of Information; exhibition of the students of the Fontainebleau School of Fine Arts; annual exhibition of the American Bookplate Society.

National Association of Women Painters and Sculptors, Fine Arts Bldg., 215 West 57th St.—Thirty-fourth annual exhibition, beginning Feb. 28.

N. Y. Public Library, 42nd St. and Fifth Ave.—Prints by Americans of European scenes, to March 31; manuscripts from the Morgan Library, portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.

Nippon Club, 161 West 93d St.—Sketches in water color by Yoshio Markino, to Feb. 25.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

The Ovington Group, 246 Fulton St., Brooklyn.—Paintings and sculpture by Brooklyn artists, to Feb. 28.

The Pen and Brush, 16 East 10th St.—Exhibition of water colors by members, through February.

Pratt Institute, Ryerson St., Brooklyn.—Annual exhibition of the Painters and Sculptors, to Feb. 24.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbiizon paintings.

Rehn Galleries, 693 Fifth Ave.—Paintings by Eugene Speicher.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Sculpture by Boris Lovet-Lorski, to Feb. 28.

Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.

Salmagundi Club, 47 Fifth Ave.—Annual oil exhibition, to Feb. 28.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century English paintings and modern drawings and bronzes.

Arnold Seligmann, Rey & Co., 11 East 52nd St.—The Claude Anet collection of Persian and Indo-Persian miniatures, to Feb. 28.

Jacques Seligmann Galleries, 705 Fifth Ave.—Exhibition of XVIIIth century art.

Ship Model Society, Fine Arts Bldg.—Third exhibition, to Feb. 24.

Society of Arts and Crafts, 7 East 56th St.—Craftwork by students of Pratt Institute, to Feb. 28.

Whitney Studio Club, 10 West 8th St.—Exhibition of black-and-white drawings by members.

Wildenstein Galleries, 647 Fifth Ave.—Pastels and paintings by Toulouse-Lautrec, paintings by C. K. Chatterton and a group of XVIIIth century French decorations.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Women's City Club, 22 Park Ave.—Paintings by F. C. Frieseke.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

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